

**Representation of gender and sexual orientation in the Finnish  
EFL textbook series *Insights***

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<p>Tiivistelmä - Referat – Abstract</p> <p>Tutkielman aiheena on sukupuoli, seksuaalisuus ja perhemuodot Otavan Insights -nimisessä lukion englannin oppikirjasarjassa. Käytössä oleva opetussuunnitelma ja tasa-arvolaki velvoittavat opettajia sukupuolisensitiiviseen kasvatukseen ja kieltävät syrjinnän mm. seksuaalisen suuntautumisen ja sukupuoli-identiteetin perusteella. Vieraiden kielten opetuksen pitäisi ohjata opiskelijoita pohtimaan asenteiden ja arvojen merkitystä sekä vahvistaa sukupuolten välistä tasa-arvoa kannustamalla opiskelijoita ennakkoluulottomuuteen. Lisäksi oppikirjojen sisältö voi vaikuttaa opiskelijoiden ajattelutapoihin, asenteisiin, ja ammatinvalintoihin. Tämän takia oppikirjatutkimus antaa tärkeää tietoa eri sukupuolten ja seksuaalivähemmistöjen näkyvyydestä oppikirjoissa.</p> <p>Tutkimuksessa käytetään sekä kvantitatiivisia että kvalitatiivisia menetelmiä. Laadullisten aineistojen analysoinnissa on käytetty diskurssianalyysiä. Tutkimuksen tavoitteena on selvittää, mitä sukupuoli, seksuaalisia suuntauksia ja perhemuotoja on edustettuina sarjan pääteksteissä, kuvissa ja valikoiduissa tehtävissä. Lisäksi tarkoituksena on selvittää, millainen on aineistossa useimmin esiintyvien ammattiryhmien sisäinen sukupuolijakauma. Tutkimuksen määrällinen aineisto koostuu Insights -sarjan 65 päätekstistä, 59 lämmittelytehtävästä ja 1691 kuvasta. Laadullisen tutkimuksen aineisto koostuu muutamasta päätekstistä, kuvasta ja 37 tietolaatikosta, jotka kuvailevat päätekstien kirjoittajia.</p> <p>Määrällisen tutkimuksen mukaan miespuolisten hahmojen lukumäärä analysoiduissa teksteissä ja kuvissa on naispuolisten hahmojen lukumäärää suurempi. Naisten ja miesten lisäksi teksteissä ei esiinny muiden sukupuolten edustajia. Seksuaalivähemmistöistä homoseksuaalit ja LGBT -yhteisö mainitaan, mutta heteroseksuaalisia hahmoja on sarjassa huomattavasti enemmän. Sarjassa esiintyy myös huomattavasti enemmän ydinperheitä verrattuna muihin perhemuotoihin.</p> <p>Tutkimuksen tulosten perusteella voidaan sanoa, että Insights -sarjan osat 1–8 ovat päätekstien ja kuvitusten puolesta jokseenkin miesvaltaisia ja heteronormatiivisia, mutta esimerkiksi naisten asemaan ja seksuaalivähemmistöjen näkyvyyteen on selkeästi pyritty kiinnittämään huomiota nostamalla esille niihin liittyviä teemoja kirjan sisällöissä.</p>			
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# 1 Introduction

Lähdesmäki (2004) states that one aspect of language teaching is conveying certain attitudes such as creating a positive attitude towards the taught language and the speakers of that language, or more generally increasing tolerance towards foreign cultures and people. Whether or not it is the intention of teachers or textbook creators, teaching and textbooks contain and communicate values and ideologies either explicitly or implicitly (Oteiza 2003). Both the authors and illustrators may choose ideological content unintentionally even if they try to stay neutral and objective (Oteiza & Pinto 2008). However, intentionally or unintentionally chosen ideological content is not automatically a negative phenomenon. Textbook research can help to uncover the possible ideological content included in the textbooks, and as a result hopefully paint a picture of the predominant attitudes and values of the society. According to Lähdesmäki (2004) studying what textbook authors select to be represented in the textbooks helps to shed light on the predominant attitudes and values of societies. For instance, representation of gender roles and the visibility or absence of sexual minorities is not the main focus of foreign language teaching, but the selected cultural models should be exposed since they may reveal unequal and problematic cultural stereotypes that the textbooks teach to the students (Lähdesmäki 2004).

Finnish teachers tend to rely quite heavily on textbooks (Tainio & Karvonen 2015; Blumberg 2007; Hickman & Portfilio 2012) and studies have shown that their contents influence the ways in which teachers teach in Finland (Norris et al 1996; Mikkilä-Erdman et al. 1999). Obviously, this is not the whole picture as teachers can use the textbooks and still remain critical about their contents. However, the major role of textbooks in Finnish classrooms cannot be disregarded and therefore the values conveyed either explicitly or implicitly should be studied and exposed.

Topics such as gender equality, the need to broaden our binary gender system, and the rights of sexual minorities receive a lot of media coverage. Even the current Finnish National Core Curriculum (NCC) for upper secondary schools mentions that foreign language teaching should “strengthen gender equality by encouraging the students to be open-minded” while covering various topics (Finnish National Board of Education 2016, p. 107). The aspiration for gender equality and respecting human rights are mentioned in many parts of the document and are part of the value base of the current NCC (Finnish National Board of Education 2016, p. 10, 12, 13, 16 & 35). The rights of LGBTQ+ are not explicitly mentioned in the document but goals such

as equality, respecting human rights and providing safe learning and working environment should include individuals that identify as LGBTQ+. As a future English teacher, I am interested in discovering whether the current NCC and the general public's interest in gender equality and rights of sexual minorities has affected EFL (English as a foreign language) textbook authors when they have chosen topics to be covered in the textbooks. I hope to shed some light on this matter by answering the following research questions:

In the *Insights* -series,

1. How many male and female characters are represented in the analysed texts and visuals? Are any other genders represented?
2. How many female and male characters are represented within various professional fields in the analysed texts and visuals? Are any other genders represented? What is the quality of those representations?
3. How is sexual diversity or the lexicon related to different sexual orientations represented in the analysed texts and visuals?
4. What type of families are represented in the analysed texts and visuals? What is presented as the ideal/normal family?

I wanted to study an EFL textbook series targeted for upper secondary school students for several reasons. The main reason is the core values of the current Finnish NCC for upper secondary schools, which were discussed above. The second reason is that Aija Holopainen (2018) studied the *On Track* series in her master's thesis, and analysing a competing EFL textbook series allows comparing the results of this study to the results of Holopainen's thesis. The *On track* series is published by Sanoma Pro which is one of the two major textbook publishers in Finland. As a comparison, I chose *Insights* (Karapalo et al. 2015; 2016a; 2016b; 2017a; 2017b; 2017c; 2018a; 2018b) which is an EFL textbook series published by the other major Finnish textbook publishing house, Otava. The series was created for upper secondary school students and was mostly published after the current Finnish NCC came into effect in 2016. Therefore, the series should follow the values and guidelines represented in the document. As a result, the series is valid research material for answering the research questions of this study.

Chapter 2 introduces the theoretical framework of this thesis. Chapter 3 introduces the data and research methods of this study. Chapter 4 represents the results and analysis of the quantitative and qualitative analyses conducted in this study. Furthermore, Chapter 4 tries to answer the research questions of this thesis. Chapter 5 discusses further the findings of this study and compares the results to the results of Holopainen's (2018) study.

## **2 Background**

This chapter offers definitions of central terminology and the theoretical framework of this thesis. Terminology related to biological sex, gender, gender identity, sexual orientation and families is defined in section 2.1. Section 2.2 introduces briefly the history of language and gender studies. The theoretical framework of this thesis is partly based on the previous studies in the field of language and gender studies. Therefore, section 2.2 and the subchapters 2.2.1 and 2.2.2 introduce ideas and discoveries made in the field that are relevant for this study. As the data of this study is in English, section 2.2.1 focuses on linguistic features related to or indicating gender in English. Textbook research is another central part of the theoretical framework of this study and section 2.3 briefly introduces the history of textbook research and offers a definition of the term *textbook*. Section 2.3 aims to also shed light on when textbook researchers started to pay attention to representation of gender and sexual orientation in textbooks. The importance of equal representation is also discussed in section 2.3 through arguments that textbook researchers have raised in their studies. The main findings of studies that have observed representations of gender and sexual orientation in Finnish textbooks are described briefly in section 2.3 as well. Finally, section 2.4 defines the term *discourse* before introducing *discourse analysis* and *critical discourse analysis* which are research methodologies applied in both language and gender studies and textbook research as well as in this study.

### **2.1 Definitions of key terminology**

This section offers definitions of the terminology related to biological sex, gender, gender identity, different sexual orientations and family forms. The definitions related to biological sex, gender identities and different sexual orientations are based on definitions provided by Seta and the American Psychology Association. The aims and backgrounds of both organisations are briefly discussed. The definitions of various family forms are based on definitions provided

in a few academic studies that have studied the effects of family form to the wellbeing of children.

Seta is a non-governmental organisation which works to advance LGBTI (lesbian, gay, bi, trans and intersex) rights in Finland (Seta 2019a). The American Psychology Association (APA) is a scientific and professional organization aiming “to promote the advancement, communication, and application of psychological science and knowledge to benefit society and improve lives” (APA 2019). Both organisations have provided definitions of terminology used in this study. This section defines terms such as *biological sex*, *gender*, *gender identity* and *sexual orientation* mostly based on definitions by Seta and APA.

First, it is important to make a distinction between *biological sex*, *gender* and *gender identity*. The *biological sex* of a child is typically assigned at birth or during ultrasound based on the external genitalia of the child (MacLaughlin & Donahoe 2004). Biological sex categories are male, female and intersex (APA 2012). MacLaughlin and Donahoe (2004) state that a baby is considered intersex when the external genitalia are ambiguous. In these situations, other indicators such as internal genitalia, sex chromosomes and hormonal sex are considered to assign a sex to the child that most likely corresponds with the child’s gender identity (MacLaughlin & Donahoe 2004). The term *gender* describes the attitudes, feelings and behaviours that a particular culture associates with an individual’s biological sex (APA 2012). Behaviour compatible with these cultural expectations is considered gender-normative (APA 2012). Seta (2019b) defines *gender identity* as either binary or non-binary. Individuals with non-binary gender identity do not identify themselves as either male or female which are the only two categories recognised by the binary gender system (Seta 2019b). APA (2006) defines gender identity as “one’s sense of oneself as male, female, or transgender”. APA (2015) replaces the term transgender with the term *alternative gender* which includes terms such as *genderqueer*, *gender nonconforming* and *gender neutral*. To challenge the distinction that sex is biological and gender social, Eckert and McConnell-Ginet (2003) remind us that:

there is no obvious point at which sex leaves off and gender begins, partly because there is no single objective biological criterion for male or female sex. Sex is based in a combination of anatomical, endocrinal and chromosomal features, and the selection among these criteria for sex assignment is based very much on cultural beliefs about what actually makes someone male or female. Thus, the very definition of the biological categories male and female, and people’s understanding of themselves and others as male or female, is ultimately social. (p. 10)

Now that we have a general idea what biological sex, gender and gender identity mean, we need to define the terms *cisgender*, *cisnormativity*, *transgender* and *genderqueer*. A *cisgendered* person's gender identity and gender expression align with that person's biological sex and the gender norms of their culture (Seta 2019b). Seta (2019b) uses *cisnormativity* as a term to describe the societal and cultural assumption that all individuals are cisgendered. *Transgender* is an umbrella term used to describe individuals whose gender identity differs from their biological sex (APA 2015). However, both Seta (2019b) and APA (2015) emphasize that individuals who are not cisgendered do not necessarily like to identify themselves as transgender. In Finnish, the term "other-gendered" (*muunsukupuolinen*) has started to replace transgender as a more preferable term (Seta 2019b). *Genderqueer* refers to a non-binary gender identity and gender expression, and genderqueer individuals either try to redefine gender by breaking norms and altering definitions or refuse to define themselves gendered altogether (APA 2015; Seta 2019b). APA (2015) offers various examples of how genderqueer individuals describe their gender identity:

For example, people who identify as genderqueer may think of themselves as both man and woman (*bigender*, *pangender*, *androgyny*); neither man nor woman (*genderless*, *gender neutral*, *neutrois*, *agender*), moving between genders (*genderfluid*); or embodying a third gender. (p. 862)

Next, it is necessary to offer definitions for terms related to a person's *sexual orientation*. The sexual orientation of an individual is defined based on the biological sex of persons to whom the individual is sexually or emotionally attracted to (Seta 2019b; APA 2012). Typical categories used to describe sexual orientation are homo-, bi-, and heterosexuality (Seta 2019b). *Homosexuals* (gay men and lesbians) are attracted to individuals whose biological sex is the same as theirs, *bisexuals* are attracted to both females and males and *heterosexuals* are attracted to members of the opposite sex (APA 2012). The previous terms are based on the binary gender system and individuals who define their sexual orientation as non-binary identify for example as *pansexual* or *queer* (APA 2012). *Asexual* individuals are either very little or not at all sexually attracted to other people and feel either emotional attraction to other people regardless of their gender identity or do not feel emotional attraction at all (Seta 2019b). *Heteronormativity* describes a mindset where heterosexuality is seen as a more desirable, natural and preferable sexual orientation compared to other sexual orientations (Seta 2019b).

Finally, terminology related to different family forms is defined here as this study tries to uncover what type of family is represented as the norm in the analysed data. At first however,



we must try to define the term *family*. In everyday conversations the definition of the term *family* is usually seen as unproblematic but coming up with a definition that satisfies everyone is challenging. Jallinoja (2000) states that people have various definitions for the term and that the vast variety of families in modern societies further complicates the attempts to define the term. Merriam-Webster's online dictionary (2019a) also has several definitions of the term family, but the one relevant for this study states that family is a "basic unit in society traditionally consisting of two parents rearing their children" and any various social units that differ from the traditional definition of family but which are regarded as equal. Yesilova (2009) defines the term *family* in two different ways: *family* and *nuclear family*. In Yesilova's (2009) definition, the term *family* includes households and current/past relationships with relatives and within nuclear families. The term *nuclear family* refers to heterosexual relationships, parenthood, and the development and upbringing of children (Yesilova 2009). Golombok (2015) states that the traditional definition of the term *nuclear family* is that of a heterosexual married couple with biological children.

According to Golombok (2015) single-parent families, cohabiting parents and stepparents are referred to collectively as *non-traditional families*. Golombok (2015) also introduces the term *new families*, which includes family forms that did not exist or were hidden from society until the latter part of the twentieth century. The term *new families* consists of same-sex families, families headed by single mothers by choice, and families created by various assisted reproductive technologies (Golombok 2015). The Finnish term *rainbow family* (*sateenkaariperhe*) combines the two terms: *non-traditional families* and *new families*, as the term includes families where at least one parent identifies with a gender or sexual minority, single-parent families, blended families, families created by various assisted reproductive technologies, and families in which the parental duties are shared by three or four adults (Monimuotoiset perheet -verkosto 2020a). Conway and Li (2012) add to the list of different family forms, the families with non-parent arrangements which include for example families where children are raised by their grandparents. The last family defined in this chapter is *foster family*. The term *foster family* refers to families that provide a home for children that need temporary placement designated by the support functions of child welfare services (Monimuotoiset perheet -verkosto 2020b). Foster families often include biological children of the foster parents, and the relationship between the foster child and their own biological parents is often maintained while the child lives with the foster family (Monimuotoiset perheet-verkosto 2020b).

Terms related to the parental relationships which might be less familiar to some readers are *monogamy*, *polygamy* and *polyamory*. The term *monogamy* in this study refers either to “the state or practice of having only one sexual partner at a time” or “the state or custom of being married to only one person at a time” (Merriam-Webster dictionary 2019b). According to Merriam-Webster dictionary (2019c) *polygamy* refers to a “marriage in which a spouse of either sex may have more than one mate at the same time”. Seta (2019b) defines *polyamory* as one responsible form of having multiple partners. Responsible polyamory refers to situations where all involved parties are in an intimate, sexual and/or romantic relationship willingly with multiple partners (Seta 2019b). Seta (2019b) also states that polyamory is not a synonym of polygamy.

## **2.2 Language and gender studies**

This section provides a brief overview of the history of language and gender studies and it should be mentioned that not all topics studied in the field could be covered in this thesis. Therefore, this section introduces only ideas represented in the previous studies that best describe the theoretical framework and basis of this study.

Research on language, gender and sexual orientation has been advanced by researchers working in various areas of sociocultural linguistics such as conversation analysis, critical discourse analysis, discursive psychology, linguistic anthropology, sociophonetics, and variationist sociolinguistics (Zimman & Hall 2016). Language and gender studies is an interdisciplinary research field that studies varieties of speech and to some extent writing in terms of gender, gender relations, gendered practices and sexual orientation (Nordquist 2019). Lakoff’s (1975) *Language and Woman’s Place* is seen as the starting point for language and gender as a field of study (Zimman & Hall 2016; Freeman & McElhinny 1995). Freeman & McElhinny (1995) also credit Key’s (1975) *Male/Female Language* and *Language and Sex: Difference and Dominance* (1975) edited by Thorne and Hedley. The early studies focused on hierarchical power relations between men and women by analysing turn taking, interruptions and topic uptake during everyday discourses (Zimman & Hall 2016). Tannen’s (1990) publication *You Just Don’t Understand: Men and Women in Conversation* moved the study of gendered discourse away from patriarchy and onto socialisation in same-sex peer groups (Zimman & Hall 2016).

During the mid 1990s, poststructuralist and multicultural feminism introduced an idea that gender is produced in discourse opposed to the view that gender is predetermined by biological sex (Zimman & Hall 2016). Another central issue in the field of language and gender studies is gender socialisation which raises socialisation practices as a key to explaining gender differentiation (Zimman & Hall 2016). According to Zimman and Hall (2016), central researchers who have influenced the study of gender socialisation in the field are for instance Ochs and Schieffelin, Maltz and Borker, Tannen, and Maccoby. Older studies (Ochs & Schieffelin 1984; Maltz & Borker 1982; Maccoby 1998) examined gendered language socialisation of children and recent studies (Leap 1999; Kulick & Schieffelin 2004; Jacobs-Huey 2006) on gendered socialisation recognise that the socialisation process continues beyond childhood language acquisition (Zimman & Hall 2016).

Later, a closer analysis of gender in interaction revealed the intersectionality of gender with other social categories such as social class, race and sexuality (Zimman & Hall 2016). Talbot (2010) discusses how studies in the field of language and gender have started to include sexual orientation, ethnicity and multilingualism in analyses of spoken, written and signed gender identities. These realisations renewed gender and language scholars' interest in the relationship between language and sexuality which led to the recognition of heteronormativity which had implicitly influenced previous studies in the field (Zimman & Hall 2016). As a result, researchers started applying perspectives introduced in the field of queer theory and the traditions of both language and gender studies and language and sexuality studies remain closely intertwined in recent studies (Zimman & Hall 2016).

Power has been an important aspect in the study of language and gender since Lakoff's (1975) publication and feminist viewpoints have influenced its theorisation through decades (Zimman & Hall 2016). According to Zimman and Hall (2016) important researchers who have influenced the study of power in the field have been for instance Gall, Butler, Cameron, Foucault and Wodak. Foucault was a social theorist who viewed power as a product of discourse and depoliticised power by seeing power as an individual's ethical responsibility (Zimman & Hall 2016). Inoue (2007) follows Foucault's views by focusing on individual's responsibility for their language use despite the power dynamics in which the language exists.

## 2.3 Textbook research

This section defines the term *textbook* and moves on to discuss the field of textbook research from a historical perspective. After discussing the field in broad and general terms, the scope is narrowed to research studying teaching materials created for language teaching and teaching English as a second or foreign language. The study of English teaching materials is first covered from the perspective of textbooks created for the global market. After this, the scope is narrowed to Finnish teaching materials created for the local market and how the materials have been studied previously. Finally, this section provides a short overview of the previous studies that have investigated representation of gender and sexual orientation in Finnish EFL textbooks.

First, it is necessary to define the term *textbook*. Fuchs and Henne (2018) define the textbook as a tool designed for students to learn, be taught and work from. Textbooks are typically adapted to curricula, standards, specific aims and competence levels of students (Fuchs & Henne 2018). From a sociological or cultural studies perspective, textbooks are seen as a medium which offers an opportunity to observe social representation/construction of reality (Fuchs & Henne 2018). Textbook research can be traced back to the end of the nineteenth century as the earliest studies explored the readability of technical manuals (Fuchs & Henne 2018). Fuchs and Henne (2018) also state that the earliest school textbook studies focused on the readability and comprehensibility of textbooks while trying to develop the theory behind textbook research. The first upsurge of textbook research took place after the First World War, when researchers started to conduct textbook revisions (Fuchs & Henne 2018). The objective of textbook revisions today is “to rid textbooks of nationalist, chauvinist, and one-sided interpretations in order to contribute towards international peace and understanding” (Fuchs & Henne 2018, p. 27). Fuchs and Henne (2018) explain that there did not exist any systematic textbook research before the 1970s. Furthermore, Fuchs and Henne (2018) discuss how earlier textbook researchers criticised the lack of methodology and theoretical discussion of textbooks as a medium. The initial textbook analysis conducted after the World Wars was subject to political and normative goals, but since then textbook researchers have focused on the social and political function of textbooks (Fuchs & Henne 2018).

Fuchs and Henne (2018) state that the first textbook studies that addressed national minorities, race, gender or social class in textbooks were published in the 1960s. Sexual equality was first explored in the 1980s in Woodward, Elliot and Nagel (1988) (Fuchs & Henne 2018). Fuchs and Henne (2018) name Michael W. Apple as the first textbook researcher to consider these themes

as relevant for textbook research. Apple also saw textbook production as a result of complex negotiation processes and power structures and considered the economic pressures that textbook producers are subjected to (Fuchs & Henne 2018). Recent studies of classroom teaching and didactics address general questions of gender (Fuchs & Henne 2018). A point raised to argue why equal representation of gender and all sexual orientations is important in schools and textbooks is the *hidden curriculum* (Stromquist et al. 1998; Blumberg 2007; Mills & Mustapha 2015). *Hidden curriculum* means for example the power balance between the school staff or how the teachers/students treat their male and female peers by setting differing professional expectations or family roles, behavioural norms, disciplinary actions, vocational advices and so forth (Stromquist et al. 1998; Levinson 1997). Gray (2013a) also discusses the hidden curriculum from the perspective of language teaching materials. Gray (2013a) argues that textbooks are not only curriculum artefacts but also cultural artefacts from which emerge meanings associated with the taught language such as different values, ideologies, language varieties and ways of using the target language. As a result, students may learn from language textbooks more than just the taught subject (Gray 2013a).

Like Gray, Harwood's field of expertise lies in the study of ELT (English language teaching) materials. In the introduction chapter of *English language teaching textbooks: Content, consumption, production*, Harwood (2013) discusses the importance of studying textbooks at three different levels: content, consumption and production. Studies at the level of content can for example investigate issues such as what textbooks include and exclude in terms of topic, linguistic information, pedagogy, and culture (Harwood 2013). Studies at the level of consumption can study the ways in which teachers and learners use textbooks (Harwood 2013). At the production level, studies can focus on the processes by which textbooks are shaped, authored and distributed, or look at textbook writers' design processes, the affordances and constraints placed upon them by publishers, or the norms and values of the textbook industry as a whole (Harwood 2013). Furthermore, Harwood (2013; 2017) argues that ELT textbook research has much to learn from textbook research that focuses on mainstream education. By the term *mainstream education*, Harwood (2017) refers to scholars whose focus is L1 rather than L2 education because they study for instance mathematics or science textbooks. The reasons behind Harwood's argument include for example the opportunity to learn from the "rich, and methodologically sound tradition of L1 textbook research" (Harwood 2017, p. 264). The other arguments are the lack of research at some levels of ELT textbook research, such as consumption, which have been studied more from the perspective of mainstream education

(Harwood 2013). Furthermore, Harwood (2017) argues that EFL/ESL research community should pay more attention to textbook research in mainstream education. However, the majority of research done on L1 education textbooks are rarely referenced by EFL/ESL researcher in their works (Harwood 2017).

Harwood (2013) presents studies that have focused on each of the three levels discussed above, but I will discuss only studies focusing on the level of content as that level is the most relevant for the scope of this study. More specifically, I will focus on studies that have investigated representations of gender and sexual orientation in EFL textbooks. Harwood (2013) mentions studies that have investigated gender and sexism in EFL textbooks such as Carroll and Kowitz (1994), Jones, Kitemu and Sunderland (1997), Sunderland (2000), Matsuno (2002), McGrath (2004), Ndura (2004), and Sherman (2010). Matsuno (2002) studied Japanese EFL textbooks, Ndura (2004) studied six different ESL textbooks that were at the time of the study used in the western USA, and Sherman (2010) studied four EFL/ESL textbooks which were chosen as they contain characters that are non-native speakers of English. Both Matsuno (2002) and Ndura found evidence of sexism and gender stereotypes, however the studies cannot be called recent anymore as they were conducted almost 20 years ago. Sherman (2010) studied the amount of times when females/males and native/non-native speakers initiated conversations. Sherman (2010) concluded that males and females initiated conversations quite equally, and “the problem” regarding representation was the amount of conversations initiated by non-native speakers in comparison to native speakers.

Gray (2013a) points out that UK-produced ELT materials aspire to be inclusive and represent groups such as females, people of colour, the disabled, and the elderly non-stereotypically (Gray 2013a). Gray (2013b) studied LGBT representation in UK-produced ELT materials that are created for the global market. Furthermore, the data of the study consists of ten contemporary textbooks aimed at the lower level of proficiency (Gray, 2013b). The studied textbooks did not include LGBT characters and the taught family vocabulary was heteronormative (Gray 2013b). Therefore, Gray (2013b) argues that even if LGBT issues have been researched and discussed more frequently since the 1990s, LGBT invisibility and pervasive heteronormativity are still visible in ELT materials. According to Gray (2013b), scholars such as Nelson (1993; 1999; 2005; 2006; 2009; 2010), Curran (2006) and Dumas (2010) have published works from the perspective of various LGBT issues aimed at language and ESL teachers.

Most of the recent studies that have analysed representation of gender and sexual orientation in Finnish textbooks have been either bachelor's or master's theses (Hiidenmaa 2015). Despite the interest amongst university students, the topic has not sparked a wide interest amongst other Finnish scholars and there is a need for more systematic research (Hiidenmaa 2015). Next, I will briefly discuss the Finnish textbook market and the role of textbooks in Finnish classrooms. After that, I will introduce a few recent studies that have investigated the representation of gender and sexual orientation in Finnish textbooks.

Finnish publishing houses are the main producers of EFL learning materials used in Finnish schools. The main publishing houses SanomaPro and Otava are responsible for the majority of the Finnish EFL textbooks for upper secondary school such as *Profiles*, *Culture Café*, *Insights*, *Open Road* and *On Track*. WSOY published the *In Touch* series which became outdated after the current NCC came into effect. Due to the small market and few publishing houses competing in the market, it is paramount to study the contents of the teaching materials and textbooks as the two major publishing houses impact immensely the materials that teachers bring to the classrooms across Finland. However, having local textbook publishing houses, teaching materials created by Finnish teachers, and textbooks that follow the national curriculum is not common on a global scale. As a result, Finnish teachers and students are privileged to have the opportunity to use high quality textbooks that have been specifically prepared for the local context. The small size of the Finnish textbook market in comparison to the global textbook market makes the situation even more unique and special. That being said, the argument still holds that the quality of the teaching materials should be studied as the textbook series are used across Finland.

Finnish EFL textbooks have been criticised by various researchers for presenting the target culture in a stereotypical light by transmitting a picture of a patriarchal and heteronormative culture despite the reality being more complex and diverse (Lähdesmäki 2004). This is problematic since the information comes from a source that students see as reliable and authoritative and therefore it is harder for the students to question possible stereotypical or unequal representations (Lähdesmäki 2004). Recent studies have found biased and stereotypical representations of genders in Finnish textbooks (Tainio & Karvonen 2015; Piironen 2004; Laakkonen 2007). However, all these studies have noticed a positive change in the increase of non-stereotypical representation of males and females, which however does not mean an increase in the representation of other gender identities or other sexual orientations than

heterosexuality. Mietola (2001) reports that while there exist some instances of non-heterosexual relationships and characters in Finnish textbooks the binary gender system remains unchallenged. Tainio and Karvonen (2015) argue that this is a result of forcing males and females inside a narrow gender-stereotypical framework. In their study, Tainio and Karvonen (2015) analysed gender representation in learning materials for three subjects created for three grades in Finnish basic education. The need for progress was apparent, but some signs of changes were visible since some images in the textbooks represented people who are intentionally depicted as androgynous, the texts/visuals included characters who broke traditional gender roles and there existed instances of an intention to represent sexual minorities (Tainio & Karvonen 2015).

Mills and Mustapha (2015) discuss whether textbooks should reflect the true state of equality in the current society or the ideal society where all gender identities and sexual orientations are treated as equal. Mills and Mustapha (2015) also raise the point of how textbooks are used in the classroom since textbooks that are considered progressive can be used to promote sexist or heteronormative views by the teacher. And vice versa, gender biased and homophobic textbooks can be criticised and questioned by the teacher (Jones, Kitemu & Sunderland 1997; Sunderland 2000). Jones et al. (1997) name two reasons why proving a link between learning and equal representation conclusively is challenging: 1) a given reader's interpretation of a text and 2) how the text is used in class cannot be predicted by only analysing the contents on the page. Sunderland (2000) reminds researchers to move away from "representing teachers as predictable, willing, unquestioning textbook users, and of female learners as passive victims". Mills and Mustapha (2015) define resistant readers who actively process texts and the options readers have when encountering gender bias or heteronormativity in textbooks which are either accepting the message or critiquing it and forming an alternative reading.

## **2.4 Discourse analysis**

This section starts by defining the terms *discourse*, *discourse analysis* and *critical discourse analysis*. The inductive data driven method and the methodology that Holopainen (2018) used in her study are also discussed as they have influenced the methods used in this study. The methods used in this study are explained in more detail in section 3.2 and throughout chapter 4.

Bucholtz (2003) discusses the different definitions of the term *discourse*. The predominant definition of discourse in linguistics is that discourse is the linguistic level in which sentences



are combined into larger units. Another definition focuses on function as in this definition discourse is seen as language in context (Bucholtz 2003). Studies in the field of language and gender studies have relied on the latter definition due to the definition's attention to a broader context of language use (Bucholtz 2003).

Bucholtz (2003) states that critical discourse analysis has been shaped by several researchers such as Fairclough (1989), van Dijk (1993a; 1993b) and Wodak (1989; 1999). Discourse analysis argues that language, and the way we use language, mirrors our social reality and builds a belief system that is seen as "common sense" (Fairclough 1989; Bucholtz 2003). Critical discourse analysis, according to Jokinen, Juhila and Suoninen (1999), exposes power relations, challenges things that are taken as self-evident and provides opportunities for alternative discourses and information. Critical discourse analysis also views language as a form of social practice and helps to investigate how societal power relations are established and reinforced through language use (Fairclough 1995). What differentiates critical discourse analysis from discourse analysis is that critical discourse analysis emphasises issues such as distribution of power, manipulation and exploitation (Blommaert & Bulcaen 2000).

Fuchs and Henne (2018) discuss how textbook research has expanded beyond content analysis and how discourse analysis has been gaining ground for the last decade. Holopainen (2018) also discusses the relationship between discourse analysis and content analysis in her master's thesis. Holopainen justifies her decision to use discourse analysis instead of content analysis as discourse analysis can include both quantitative and qualitative elements while admitting that her quantitative analysis includes some elements that fall under the term content analysis. In a similar fashion, this study also uses mainly discourse analysis but includes some elements of content analysis. Holopainen (2018) mentions that she did not apply any specific, pre-existing framework within discourse analysis to her data. I also use methods that I found most suitable for analysing the *Insights* series. In other words, I used an inductive data-driven method in this study, which means that I let the categories used in the study emerge from my data. The methodology of this study is further explained in the section 3.2 and throughout chapter 4.

As I looked for guidance from Holopainen's (2018) study, I felt it appropriate to include her thesis in the theoretical framework of this study. I also compare the findings of this study to the results of Holopainen's (2018) study later in chapter 5. The results of Holopainen's (2018) thesis are also discussed in more depth in chapter 5, but as a general remark Holopainen concluded that the *On Track* series could have done a better job of equal representation of

various gender identities and sexual orientations. Holopainen (2018) found that the visuals and texts analysed in the data are male dominated. The *On Track* series is still quite heteronormative even if the LGBTQ community and homosexuality are mentioned in the data, as all romantic relationships between the characters in the data were heterosexual (Holopainen 2018).

### **3 Data and methods**

This chapter introduces the data and methods used in this study. Section 3.1 first provides general information about the *Insights* series and then explains the general structure of the textbooks in the series. In section 3.2, the research methods of this study are introduced and justified.

#### **3.1 Data: *Insights* series**

The *Insights* series is an EFL textbook series published by one of the two major Finnish textbook publishing houses Otava. The series was created for Finnish upper secondary school students. I selected the *Insights* series (Karapalo et al. 2015; 2016a; 2016b; 2017a; 2017b; 2017c; 2018a; 2018b) as it was mostly published after the current Finnish NCC came into effect in 2016. The document mentions that foreign language teaching should work towards gender equality and human rights. As a result, the textbook authors should aspire to create teaching materials that are in accordance with the values presented in the current NCC. Therefore, the *Insights* series offers ideal research material for answering the research questions of this study.

The *Insights* series has eight textbooks as there are six compulsory and two optional English courses in Finnish upper secondary schools. The course descriptions can be found in the current NCC and they are included in Appendix 1. I decided to include all eight textbooks in the data of this study to evaluate the full scope of how gender and sexual orientations are represented in the series. Each of the textbooks is divided into units that have their own theme and special focus which are specified in the table of contents. The number of units varies in each book between 8-13, but most of the textbooks have  $9\pm 1$  units. Most of the units begin with an engage exercise which is a warm-up exercise introducing one aspect of the topic discussed in the following key text. The term *key text* refers to a short text that discusses the main theme of the unit and is used to introduce new vocabulary to the students. The typical key texts in the *Insights* series are authentic texts such as extracts from novel, newspaper articles, and blog posts. More extensive description of the text types and topics of the key texts throughout the series can be

found in Appendix 2. Also, most of the following exercises in the unit revolve around the contents of the key text. I selected all key texts and their engage exercises as the main data of this study together with all the visuals in each of the eight textbooks. Therefore, the quantitative data of this study consists of 59 engage exercises, 65 key texts, and 1691 images.

Some units did not have a clear-cut key text since the units did not begin with a short text about the topic of the unit. Those units have only exercises focusing on the topic of the unit such as politics or art; or the key text was in a video format. If that was the case, I analysed either the contents of the whole unit or the video material if the video was clearly categorised as the key text of the unit by the textbook authors. The data consists of both the physical and e-book versions of the textbooks since the video and audio files of the textbooks need to be downloaded separately from the publisher's website and it was easier to use the e-books for listening to the audio materials and for watching the videos. Otherwise, the analysed data of this study comes from the printed copies of the eight textbooks. All the visuals in each of the eight textbooks were analysed quantitatively.

For the qualitative analysis of how various gender are represented within a professional field, I analysed the information boxes on the key text authors. I chose the information boxes as research data because they appear consistently throughout the series and are therefore the best data for a qualitative analysis of gender representation within a professional field in the series. There are 65 key texts in the series which are written by 18 females and 45 males. The name of the author is not mentioned in 11 key texts. The authors of the *Insights* series have decided not to give information boxes for some of the key text authors. The gender distribution of those authors is 14 male and 4 female authors. Furthermore, one of the authors of the *Insights* series, Mark Kilmer, has written four key texts but only one information box about him is provided after key text 3 of *Insights* 3 (p. 28). Thus, the data of this qualitative analysis consists of 37 information boxes which provide information about 22 male and 15 female authors.

For the qualitative analysis of the representation of various family types and sexual orientations, I used the same data as for the quantitative analysis. However, there were not that many texts or exercises that mentioned other sexual identities than heterosexual ones and therefore all texts and exercises that touched upon the subject were analysed qualitatively. Two key texts in the *Insights* series mention sexual minorities and both are included in the qualitative analysis of how sexual minorities are represented in the series. Furthermore, four exercises and three

images were analysed qualitatively from the same perspective. Five key texts were analysed qualitatively to see how different families and parental roles are represented in the data.

Before moving to the textbook specific divide of the total number of analysed key texts and exercises, it should be clarified that the first six English courses are compulsory whereas courses 7 and 8 are optional. Therefore, all students are obliged to participate in the first six English courses, but can decide whether or not they want to complete courses 7 and 8.

### ***Insights 1***

*Insights 1* consists of eight units that include seven key texts and engage exercises, and one unit without a key text. The fifth unit does not have a key text. The fifth unit aims to teach the students to describe the everyday life and traditions of Finns to foreigners. The fifth unit together with all key texts and their engage exercises are part of the data that was quantitatively analysed in this study. The total amount of quantitatively analysed visuals from the first textbook is 143.

### ***Insights 2***

*Insights 2* consists of nine units that include eight key texts and engage exercises, and two units without a key text. The fifth and seventh units do not have key texts. The topic of the fifth unit is the internet, and the seventh unit consists of exercises that discuss travelling to Australia. These units, key texts and their engage exercises are part of the data that was quantitatively analysed in this study. The total number of quantitatively analysed visuals from this textbook is 184.

### ***Insights 3***

*Insights 3* consists of nine units that include eight key texts and one unit without a key text. The sixth unit was named an art workshop by the textbook authors. However, the term workshop does not mean that all the exercises in the unit are done in small groups as the unit includes also exercises that the students are supposed to complete by themselves. The sixth unit together with all key texts and their engage exercises is the data that was quantitatively analysed in this study. The total number of quantitatively analysed visuals from this textbook is 203.

### ***Insights 4***

*Insights 4* consists of ten units that include eight key texts, ten engage exercises, and three units without a key text. The fifth unit is an advertising workshop whereas the eighth unit is a politics

workshop. The advertisement workshop also includes individually completed exercises, but the exercises in the politics workshop are all designed for group work. Both the key text and engage exercise of unit 10 are in video format and are therefore included in the data. The previously mentioned key texts, exercises, videos and units 5 and 8 are included in the quantitative data of this study. The total number of quantitatively analysed visuals from this textbook is 229.

### ***Insights 5***

*Insights 5* consists of nine units that include eight key texts, eight engage exercises, and two units without a key text. The topic of the sixth unit is predicting what the world will be like in the future. The exercises in unit 8 focus on science fairs. These units, key texts and exercises are included in the quantitative data of this study. The total number of quantitatively analysed visuals from this textbook is 174.

### ***Insights 6***

*Insights 6* consists of nine units that include nine key texts and engage exercises. The third key text is in a video format. The nine key texts and their engage exercises are included in the data of the quantitative analysis of this study. Key text 1 from *Insights 6* was chosen for closer qualitative analysis. The total number of quantitatively analysed visuals from this textbook is 261.

### ***Insights 7***

*Insights 7* consists of eight units that include seven key texts and engage exercises, and one unit without a key text. The third unit teaches different techniques of descriptive writing. The third unit together with all key texts and their engage exercises are included in the quantitative data of this study. The total number of quantitatively analysed visuals from this textbook is 237.

### ***Insights 8***

*Insights 8* consists of thirteen units that include ten key texts and engage exercises, and three units without a key text. The topic of the second unit is movies, and the sixth unit discusses news/media and critical reading. Unit 13 focuses on teaching pronunciation, word stress and intonation. The eighth key text is in a video format. All the previously mentioned units, key texts and exercises are the quantitative data of this study. The total number of quantitatively analysed visuals from this textbook is 260.

## 3.2 Research methods

This study uses both quantitative and qualitative research methods and can therefore be classified as a mixed methods study. I decided to use mixed methods since quantitative data alone does not offer any information about the quality of the representation of different gender identities or sexual orientations in the data. Mills and Mustapha (2015) mention that film theorists have started to put more emphasis and value on the quality of the representation rather than an equal amount of male and female characters in movies; Mills and Mustapha present this as one possible approach to studying equal representation in textbooks as well. I argue that quantitative analysis can still expose imbalances in the data and together with qualitative analysis paints a more accurate picture of how equally different gender identities and sexual orientations are represented in the data. In conclusion, using mixed methods allows me to analyse both the number of references and the quality of those references which helps to unmask the hidden curriculum and to get answers to my research questions.

To answer the first research question, I counted the number of female/male/other characters in the analysed texts and visuals. I tried to avoid categorising the characters in the visuals based on my own interpretations. I placed the characters into categories according to the words by which the characters were referred to in the texts near the images whenever that was possible. As a result, what might at first seem a purely quantitative research method contains elements that are of a qualitative nature. The categorisation process is discussed further in the analysis chapter. Quantitative analysis was an important part of trying to answer the other three research questions as well.

To answer the other three research questions, I decided to apply discourse analysis based on Brown and Yule (1983). Discourse analysis argues that language, and the way we use language, mirrors our social reality and builds it. Thus, discourse analysis is ideal for exposing societal discourses that the textbooks either explicitly or implicitly support, build and maintain. What I believe to be interesting and significant is what the authors have decided to exclude or consider to be so self-evident that it does not need to be explained. Jokinen, Juhila and Suoninen (1999) present as essential in discourse analysis the way it exposes power relations, challenges things that are taken as self-evident and provides opportunities for alternative discourses and information. As mentioned in the introduction, the conscious/subconscious decisions of authors and illustrators of what is included/excluded in the textbooks reveal what is considered normal in societies. Especially the subconscious decisions that significantly differ from the general tone

and majority of decisions made by the authors are extremely interesting from the perspective of discourse analysis. As mentioned in section 2.4, what differentiates critical discourse analysis from discourse analysis is that critical discourse analysis emphasises issues such as distribution of power, manipulation and exploitation (Blommaert & Bulcaen 2000). I think that Finnish textbook authors do not try to manipulate or exploit textbook users. Therefore, I felt that using critical discourse analysis would not provide any extra value for analysing the data of this study.

As mentioned in section 2.4, the research methods of this study are influenced by Holopainen's (2018) study. I looked for guidance from the study but modified her research methods and developed my own when necessary. Holopainen (2018) divides the analysed texts based on their text types and analyses only authentic texts and dialogues. However, most of the key texts in the *Insights* series are authentic texts with credited sources and therefore I did not have to carry out this type of categorisation. Also, her decision to focus on only dialogue felt too narrow to me and therefore I did not limit my data to only dialogue.

Holopainen (2018) analyses the number of female and male authors and characters quantitatively and I decided to do the same. In addition, I also counted the number of instances of characters that have other gender identities than female or male. The analysis also includes the number of representations of different sexual identities of the characters. Holopainen (2018) did not study gender representation within professional fields, but I also categorised the female and male characters in the analysed texts and visuals based on their occupation to see the gender balance in different professional fields, as the upper secondary school students are pondering their future professions. According to Michel (1986), sexist images and stereotypes can make girls self-censor their ambitions and potential professionally since they want to fit into the conventional roles assigned for women which deprives valuable human resources from society. I would also emphasise that similarly males might self-censor themselves if some occupations or roles are represented as not suitable for males. For this reason, I also wanted to study the representation of different families and the gender roles of parents in the series. I wanted to see for example whether the textbooks provide positive father figures for males as well as whether there were any instances of other types of families than married heterosexual parents with their biological children. In order to do this, I analysed the texts and exercises that discuss family relationships both quantitatively and qualitatively. The results of these analyses are discussed in the next chapter.

## 4 Analysis

Section 4.1 answers the first research question by providing the results of the quantitative analysis of how many male and female characters are represented in the analysed texts and visuals, and whether any other gender identities were explicitly mentioned. Section 4.2 answers the second research question of how many female and male characters are represented within various professional fields in the analysed texts and visuals (section 4.2). Section 4.3 also answers the second research question. In the section, the information boxes on the key text authors are analysed qualitatively. The qualitative analysis offers information about whether there are differences in the way female and male authors are represented in the series and the quality of those representations. Section 4.4 answers the third research question of how sexual diversity or the lexicon related to different sexual orientations are represented in the analysed texts and visuals. Section 4.5 answers the last research question of this study by analysing both quantitatively and qualitatively the representation of different family types and parental roles in the data.

### 4.1 Gender representation in the analysed texts and visuals: quantitative analysis

The first research question of this study is how many male and female characters are represented in the analysed texts and visuals, and whether any other gender identities were explicitly mentioned. In order to answer the research question, I created categories that would best serve me when I count the instances of different gender identities represented in the visuals. I also had to decide what counts as one image. As mentioned in section 3.1, the printed copies of the *Insights* textbooks have a greater number of images compared to the e-books. Therefore, I based my analysis of the images on the printed copies of all eight textbooks. However, the gender identities of the characters in the videos were analysed via the e-books. The reasoning behind this decision is given in section 3.1.

Next, let me try to explain my reasoning for what counts as one image. I counted each individual picture or illustration on the page as one image. For example, if the page has pictures of six different dice, I counted them as six different images. In addition, if an exercise includes illustrations of four different scenes from the key text to help the student retell the story, I counted each of those illustrations as an individual image. However, if an exercise had colourful blotches under the text, I did not count them as an image as that would have been tedious work



and would not offer significant information about representation in the series. However, graphs, figures, maps and such are included in the *number of images* category.

Next, I had to decide what other categories would be necessary and the reasoning for including an image or characters portrayed in those images into the created categories. After reading Holopainen's (2018) study, I knew that this part of the study would be complicated and despite the effort the results would still be problematic and subjective on some level. Holopainen (2018) mentions that categorising characters in the visuals as either female, male or some other gender identity based on their looks alone is problematic. Therefore, I tried to base my categorisation on the context in which the characters are presented. For example, I based the gender identity of the characters in the visuals on the gender identity of the corresponding characters in the texts/exercises whenever it was possible. By doing so, I aspired to base my interpretations on the intentions of the textbook authors. Unfortunately, in most cases the textbooks do not provide enough context to determine the gender of the humans in the pictures. In these cases, I had to make a subjective decision to categorise the individuals based on their looks alone. However, as Holopainen (2018) mentions there is not much else to go by in this type of analysis and it is reasonable to assume that an average reader will assign gender identities to characters based on their appearance without thinking about it further. Also, I decided to count every instance of a character even if that character is represented in another image.

Other problems that Holopainen (2018) mentions are blurry images, characters too far away from the camera and group photos. I also took these issues into consideration when I created necessary categories and criteria for categorising images and characters. Characters whose gender was impossible to determine based on the context, blurry image or for some other reason, were placed in the category *unclear*. The *no humans* category includes images that had no humans in them. However, I decided to categorise drawings, paintings, illustrations, stamps and bills depicting humans in the categories *female*, *male* and *other gender identities* based on the gender of the character they are representing.

Finally, I had to determine what to do with pictures or videos with large groups of people in them. I decided to place an image under the *groups* category, if I could not determine the genders of the individuals represented in the image. Unlike Holopainen (2018), I decided to count and categorise every individual in a group photo if possible. Even though Holopainen (2018) states that this could distort the results, I thought it more problematic to draw a line between what makes a group worth only counting as one instance of gender representation. For

example, if I decide to count sports teams as only one instance, I face the problem of deciding what number of same-sex humans represented in an image is high or low enough to determine whether I should count all of them instead of considering them as a part of a whole. Also, differentiating group photos based on labels such as same-sex sports team or group of friends with various gender identities hanging out feels problematic to me. I did not see how playing football in a same-sex team makes an individual less significant in terms of representation in comparison to for example an individual spending time with their friend. Thus, I did not agree with Holopainen's (2018) decision that I should count the team as only one instance and the individuals hanging out as multiple instances. Therefore, I considered every single person in an image whose gender I could determine as one instance and placed them in a corresponding category. The results of this quantitative analysis are presented in Table 1.

<i>Course No.</i>	<i>Female</i>	<i>Male</i>	<i>Other gender identities</i>	<i>Groups</i>	<i>Unclear</i>	<i>No humans</i>	<i>Number of images</i>
1	86 (51%)	82 (49%)	0 (0%)	2	3	42	143
2	99 (53 %)	87 (47%)	0 (0%)	1	0	48	184
3	73 (40%)	110 (60%)	0 (0%)	4	16	87	203
4	165 (48%)	179 (52%)	0 (0%)	3	10	84	229
5	75 (37%)	129 (63%)	0 (0%)	6	7	71	174
6	162 (44%)	208 (56%)	0 (0%)	3	29	81	261
7	49 (23%)	165 (77%)	0 (0%)	4	4	131	237
8	199 (40%)	296 (60%)	0 (0%)	4	9	77	260
<i>Total</i>	908 (42%)	1256 (58%)	0 (0%)	27	78	621	1691

Table 1. Genders represented in the visuals.

The overall gender distribution in the eight textbooks is 42 percent female characters, 58 percent male characters and 0 percent other gender identities. Therefore, females and males are represented fairly equally in the visuals the series. As the outside appearance of an individual does not reveal their gender identity it would not be fair to say that other gender identities were non-existent in the data as the results are partly based on my subjective interpretations. However, gender identities other than female/male were not mentioned or made clear in the context the images were presented in. Textbooks 1 and 2 of the *Insights* series are the only ones that include more female characters in the visuals compared to males. In the first textbook, the figures were 51 percent females and 49 percent males. The visuals of the second textbook included 53 percent females and 47 percent males. The other textbooks represent male characters in their visuals more compared to females, but the only textbook in the series that has significantly more male representations is textbook 7 (23 % females and 77 % males). Textbook 5 included 63 percent males and 37 percent females. Both textbooks 3 and 8 included 60 percent males and 40 percent females. Textbook 4 included 52 percent males and 48 percent females.

Next, I counted the number of female, male and other gender identities represented in the analysed texts. The information boxes about the authors of the key texts are part of the data. The video materials are already included in the analysis of the visuals and therefore were excluded from this part of the study. Jones, Kitetu and Sunderland (1997) use the term *type* to refer to the different characters in dialogues and *tokens* to count each type the type appears in the dialogue. However, unlike in the analysis of the visuals, I decided to only count each individual character (*type*) once when they appeared in the analysed texts or exercises. I did not count the number of appearances (*tokens*) the character has after they first appeared in the data.

The categorisation of the characters is based on the pronouns and gendered words such as first names that reveal the gender of the individual or other words that indicate the gender of the character such as *king*, *mother*, *waitress* or *boy*. Characters who were referred to by words that did not clearly indicate their gender were excluded. The words that did not reveal the gender of the character were words such as *friend*, *parent*, *student* and *you*. I made this decision because I felt that including a *not specified* category would be unnecessary. The results of this categorisation are presented in Table 2.

<i>Course no.</i>	<i>Female</i>	<i>Male</i>	<i>Other gender identities</i>	<i>Total number of characters</i>
1	17 (31%)	38 (69%)	0 (0%)	55
2	23 (48%)	25 (52%)	0 (0%)	48
3	35 (35%)	64 (65%)	0 (0%)	99
4	29 (41%)	42 (59%)	0 (0%)	71
5	12 (20%)	42 (80%)	0 (0%)	54
6	16 (34%)	30 (66%)	0 (0%)	46
7	33 (45%)	40 (55%)	0 (0%)	73
8	66 (49%)	70 (51%)	0 (0%)	136
<i>Total</i>	<i>231 (40%)</i>	<i>351 (60%)</i>	<i>0 (0%)</i>	<i>582</i>

Table 2. Genders represented in the analysed texts.

The gender distribution throughout the analysed texts and exercises of the eight textbooks is 40 percent female characters and 60 percent male characters. However, gender identities outside the binary gender system are not represented in any of the textbooks. Unlike in the analysis of the visuals, this claim is not based on subjective interpretations but the word choices in the texts. In the first textbook, 69 percent of the characters represented in the analysed texts and exercises are male whereas 31 percent of the characters are female. The second textbook was quite equal in its male and female representation because 52 percent of the characters are male and 48 percent of the characters are female. 65 percent of the characters in the third textbook are male and 35 percent are female. Textbook 4 includes 59 percent of male characters and 41 percent of female characters in the analysed texts and exercises. In textbook 5, 80 percent of the characters in the analysed data are male and 20 percent are female which is the biggest gender difference in the data. 66 percent of the characters represented in the sixth textbook are male and 34 percent are female. In textbook 7, which is targeted for the first optional course, 55 percent of the characters in the data are male and 45 percent are female. In textbook 8, 51 percent of the characters are male and 49 percent of the characters are female in the analysed texts and exercises.

Next, I counted the number of female and male authors of the key texts and engage exercises. After most of the key texts there is a small box that offers some background information about the author(s) of the key text. This decision of the authors of the *Insights* series probably increases the importance of the key text authors in the eyes of the reader and therefore I wanted to study the gender distribution of the key text authors separately. These information boxes are analysed qualitatively later in section 4.3. The authors of the texts that are part of the engage exercises are also included in the quantitative data because the engage exercises are analysed in the other parts of this study as well. The results of this analysis are presented in Table 3.

<i>Course No.</i>	<i>Female</i>	<i>Male</i>	<i>Other gender identities</i>	<i>Author not mentioned</i>	<i>Total number of authors</i>
1	4 (40%)	6 (60%)	0 (0%)	0 (0%)	10
2	5 (50%)	4 (40%)	0 (0%)	1 (10%)	10
3	3 (21%)	10 (71%)	0 (0%)	1 (7%)	14
4	2 (28%)	3 (43%)	0 (0%)	2 (28%)	7
5	1 (13%)	7 (87%)	0 (0%)	0 (0%)	8
6	1 (11%)	6 (67%)	0 (0%)	2 (22%)	9
7	4 (57%)	1 (14%)	0 (0%)	2 (29%)	7
8	1 (8%)	8 (67%)	0 (0%)	3 (25%)	12
<i>Total</i>	<i>18</i>	<i>45</i>	<i>0</i>	<i>11</i>	<i>77</i>

Table 3. Genders of the authors of the key texts and engage exercises.

As can be seen in Table 3, textbooks 1, 2 and 4 are quite equal in their representation of female and male authors and textbooks 2 and 7 had more female authors compared to males. As a reminder, textbook 7 is fairly equal in its representation of females in the analysed texts, but males were portrayed in the visuals more than females. Also, textbook 3 represents male authors more often than female authors according to the results. Authors represented in the *Insights* series were not mentioned to have any other gender identities than male or female, which is in accordance with the other findings and continues the trend that the binary gender system is considered to be the norm in the series.

I further argue that it is useful to provide information about the main points of view in the key texts as this reveals whose perspective gets more emphasis in each of the textbooks. For this part of the study, I excluded the engage exercises, video materials and units which had only exercises, and studied only the key texts. The results are presented in Table 4.

<i>Course no.</i>	<i>Female</i>	<i>Male</i>	<i>Other gender identities</i>	<i>Total number of characters</i>
1	2 (40%)	3 (60%)	0 (0%)	5
2	5 (83%)	1 (17%)	0 (0%)	6
3	3 (43%)	4 (57%)	0 (0%)	7
4	6 (67%)	3 (33%)	0 (0%)	9
5	1 (25%)	3 (75%)	0 (0%)	4
6	2 (29%)	5 (71%)	0 (0%)	7
7	3 (60%)	2 (40%)	0 (0%)	5
8	3 (37%)	5 (63%)	0 (0%)	8
<i>Total</i>	<i>25 (49%)</i>	<i>26 (51%)</i>	<i>0 (0%)</i>	<i>51</i>

Table 4. Main points of view in the key texts.

The key texts include different text types and narration styles and therefore it needs to be clarified which characters are included in the results. If the key text was an extract from a novel,

I included only the main character. If the key text was a newspaper article, I included the individual that the text was about. If the text was written in first or second person singular, I included the character who was narrating the story if their gender came across from the context. For example, key text 2 of *Insights 4* is written in first person singular. The gender of the narrator is not revealed in the text, but the character is portrayed as a female in the illustrations of the exercises that instruct the students to explain the main events in the key text to their partner (*Insights 4*, p. 21). Also, the voice actor for the characters is clearly female as well. Based on this evidence, I concluded that the textbook authors had decided that the narrator of the key text is female. Therefore, I included the character in the category *female*.

As can be seen in Table 4, female and male points of view are represented in the data equally throughout the series in this respect. However, a female perspective was given more outlets in textbooks 2, 4 and 7 compared to a male perspective. Male and female perspectives were included equally in textbooks 1, 3 and 7. A male perspective was given more outlets in textbooks 5, 6 and 8 but the difference between the genders was not as significant as in textbook 2 where five key texts had a female point of view and a male perspective was represented in only one text.

## **4.2 Gender representation within professional fields: quantitative analysis**

The second research question considers how different genders and gender roles are commented on/represented in the analysed texts and visuals. As a quantitative way of answering this question, I counted the occupations of different characters in the analysed visuals, texts and exercises and divided the results based on professional fields and the gender of the characters. I based the categories on the categories presented in Ammattinetti (2019), which is a Finnish website that introduces different professional fields, professions, work assignments and questions related to working-life. The contents of the website are created in cooperation with professionals from various fields. The only modification that I made was creating the category *sports*. I included 10 of the most represented professional fields in the analysis. The professional fields outside the top 10 are not included in the data due to a small number of representations in the series. For example, facility services had 3 representations in total and church two. I do not present the number of characters per individual textbook, as the analysis focuses on the overall representation of genders within professional fields in the data. Also, I had to decide what to do with characters who had several occupations. I listed every occupation that any

individual was mentioned to have separately. This decision obviously influences the results and therefore it is important to make it clear. However, the majority of the characters only had one occupation.

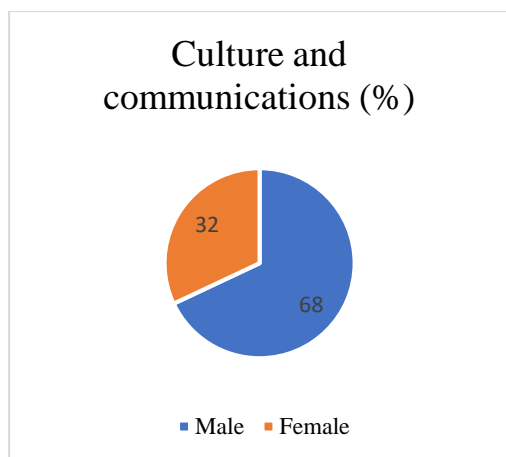


Figure 1. Gender distribution in culture and communications.

The number of representations in each professional field varied immensely in my data as characters whose occupations belonged to the culture and communications field had 382 representations and the educational sector only 37 throughout the whole series. The culture and communications field is the most represented professional field in the series with 382 instances in the analysed visuals, texts and exercises. This field includes professionals in art, publication and media industries such as painters, writers, journalists, musicians, actors, translators and photographers. Musicians had the greatest number of representations in the analysed visuals (50%) and different types of writers in the analysed texts/exercises (59 %). Male musicians were represented in the visuals 54 times and females 16 times. In the visuals, male writers were represented 23 times and females 15 times. Male writers were mentioned in the analysed texts/exercises significantly more often in comparison to female writers (80 males and 34 females). In comparison, male musicians were mentioned in the analysed texts and exercises 8 times and females twice. Female and male actors were represented in the data equally because both male and female actors are represented in the visuals 19 times. Furthermore, male actors are mentioned twice and female actors three times in the analysed texts and exercises. Other professions included in the culture and communications category were quite equal in their representation of males and females. However, there were usually a couple more instances of males compared to females and that together with the greater number of male musicians and writers explain the results presented in Figure 1. Professions that had only female representations in the data are costume designer, TV presenter and news anchor.

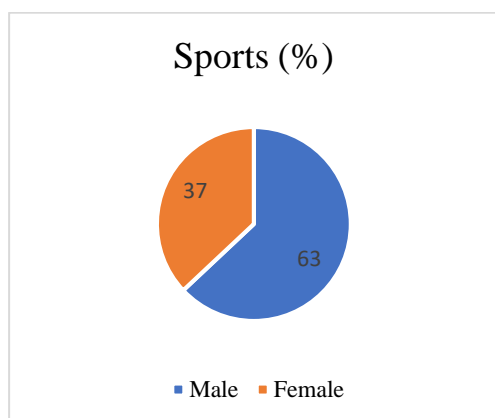


Figure 2. Gender distribution in sports.

The Ammattinetti website does not include professional athletes. However, various athletes were represented 213 times in my data and were the second most represented professional field in the series. Therefore, including these instances of professional athletes in the analysis is justifiable. Making a distinction between professional athletes and amateurs in the visuals is impossible without proper context and therefore I included also those individuals that have sport related hobbies in the *sports* category. In this category, not a single profession formed over 50 % of instances as in the previous two categories. Therefore, I focus on reporting professions that were represented by only males or females. Professions/hobbies with only male representations are bull fighter, jockey, American football player, mountain climber, basketball player, soccer player, coach and so on. The one female-only profession/hobby is cheerleader. The gender distribution in the sports category is presented in Figure 2.

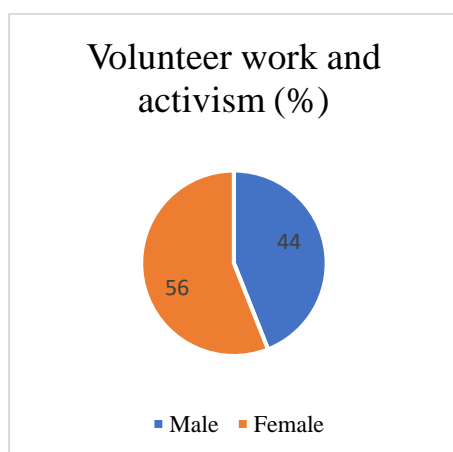


Figure 3. Gender distribution in volunteer work and activism.

Active citizenship and ways of making a difference are mentioned as one of the main goals in the current Finnish NCC (see Appendix 1) and therefore it is not surprising that there are many



instances where characters do volunteer work or are politically active. There are 129 instances of some form of volunteer work and activism in the analysed visuals, texts and exercises. The gender distribution in this category is presented in Figure 3. This is the only professional field in the series that includes more female characters than male. The number of protesters in the visuals tipped the scales in favour of females in the overall data (48 females and 26 males). Otherwise, females and males were represented in different roles such as human rights activist and volunteer worker fairly equally.

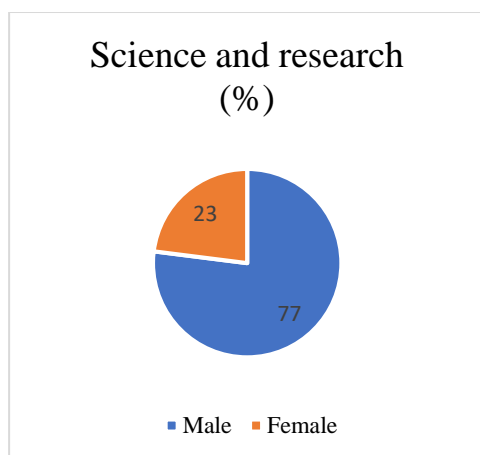


Figure 4. Gender distribution in science and research.

Characters in the professional field of science and research appeared 126 times in the analysed visuals, texts and exercises. The gender distribution in this category is presented in Figure 4. The gender difference in this field is mostly explained by the exercises that represent real-life inventors, scientists, mathematicians and so on from a historical perspective as the academic world used to be closed to females. However, this does not explain the gender distribution presented in Figure 4 completely. Male-only professions in the data include economist, philosopher, physicist, chemist, sociologist and theologian. The one female-only profession in the data is biologist. The visuals represent ten male mathematicians and only one female mathematician. The analysed texts/exercises mention male mathematicians twice and females not at all.

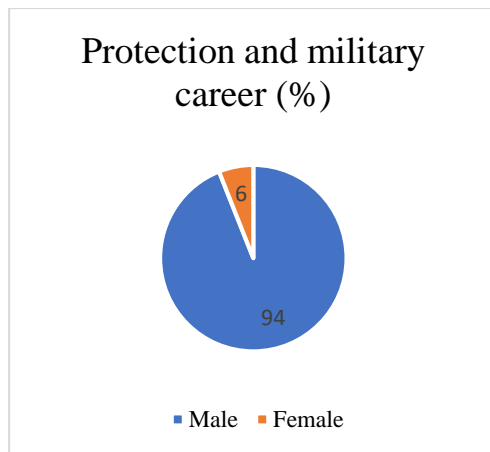


Figure 5. Gender distribution in protection and military career.

This category includes military professions and occupations such as firefighter, police officer, guard and customs officer. I included superheroes into this category since they were represented repeatedly throughout the series and I did not want to leave them out of the data. Superheroes are a fantasy equivalent of law enforcement and in my opinion fit into the professional field of protection and military career. The data includes a total of 114 characters in this category and the gender distribution is presented in Figure 5. This category had only 7 instances of female characters out of the total of 114, and all these representations appear in the visuals. The female representations in the visuals include one soldier, two mediators, three police officers and one superhero.

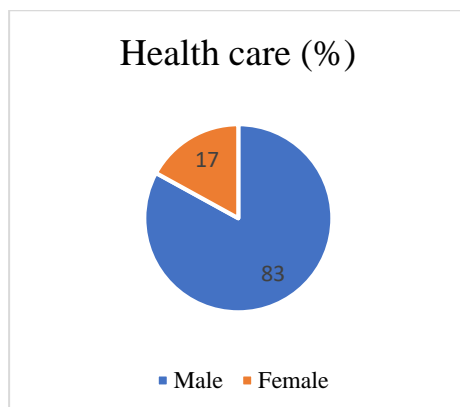


Figure 6. Gender distribution in health care.

Health care professionals are represented in the data 66 times in total. The overall gender distribution in the health care industry is presented in Figure 6. Males appeared more often as doctors compared to females (24 males and 4 females). All surgeons, dentists, paramedics and nutritionists in the data are males. In the data, the female-only professions in health care include pharmacist, veterinarian and nurse.

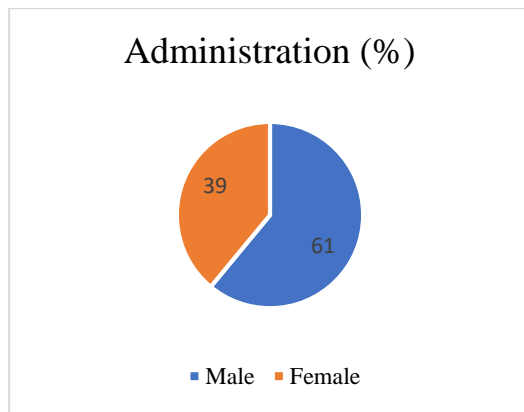


Figure 7. Gender distribution in administration.

The administration category includes professions such as office workers, recruiters and various executives. The data consists of 62 characters represented in the analysed visuals, texts and exercises. The gender distribution is presented in Figure 7. The female representation in this field consists of 23 office workers in the visuals and one executive in the analysed texts. Therefore, the majority of the executive level employees in the administration category are male.

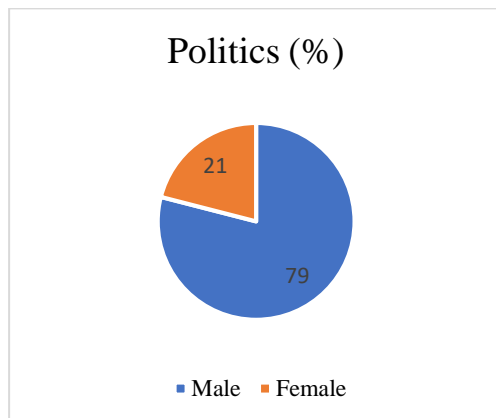


Figure 8. Gender distribution in politics.

Politicians are represented 47 times in the analysed visuals, texts and exercises. The gender distribution of politicians in the series is presented in Figure 8. The political positions of males in the data include diplomat, prime minister of the United Nations and leader of NATO. The majority of politicians, presidents, prime ministers, foreign ministers and such are males, but each position has one female representative in the data. The only secretary of defence in the data is female.

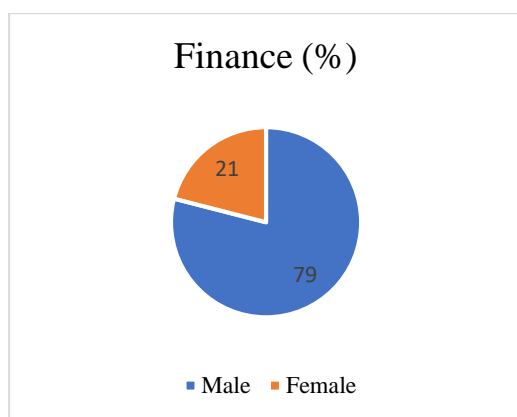


Figure 9. Gender distribution in finance.

The total number of characters in the financial sector in the data is 38 and therefore the total number of instances has dropped significantly compared to the top 3 professional fields represented in the data: 1) culture and communications, 2) sports and 3) volunteer work and activism. The majority of characters in the financial field consist of businessmen/women (28 males and 7 females). 6 out of the 7 female businesswomen are in the visuals of the data and only one businesswoman is mentioned in the analysed texts/exercises.

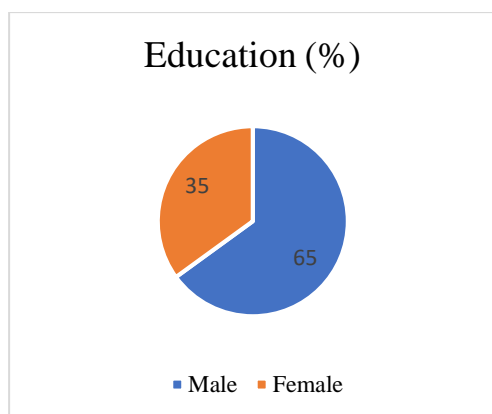


Figure 10. Gender distribution in education.

The educational field is the last professional field discussed in this section, but the other results are included in Appendix 2. Characters in the educational field appear 37 times in the analysed visuals, texts and exercises. Professions that are included in this category are for example teacher, principal and lecturer. The gender distribution in the educational field is presented in Figure 10. The majority of principals in both visuals and analysed texts are male as three out of the four principals represented in the data are male. Both female and male teachers were represented six times each in the data as the visuals represented one male teacher and four female teachers whereas the analysed texts/exercises represented five male teachers and two

female teachers. However, only one female professor is represented in the analysed texts whereas male professors appear in the data six times.

### **4.3 Representation of the key text authors: qualitative analysis**

I analysed qualitatively the information boxes of the key text authors from the perspective whether there exist any differences between the descriptions of male and female authors. I chose the information boxes as the research data because they appear consistently throughout the series and are therefore the best data to qualitatively analyse the gender representation within a single professional field in the series. As told in section 3.1, there are 65 key texts in the series of which 18 are written by females and 45 by males. The authors of the *Insights* series have decided not to give information boxes for some of the key text authors. The gender distribution of those authors is 14 male and 4 female authors. Thus, the data of this qualitative analysis consists of 37 information boxes of which 22 describe male and 15 female authors. Therefore, even if the quantitative data consists of 45 male authors and 18 female authors, a majority of the credited female authors have an information box when in comparison 22 out of the 45 credited male authors have an information box.

Next, the methods used in this qualitative analysis are described in more detail. First, I created main and subcategories that would help me to see reoccurring themes and topics in the contents of the information boxes. Also, the categorisation makes it easier to analyse and notice the possible gender differences in the way the authors are described. The five main categories that I created based on the contents offered in the information boxes are 1) *Career and education*, 2) *Personal life*, 3) *The plot of one of the author's novels* 4) *Exercises related to the author*, and 5) *Texts written by the author specifically to the students*. The main category number 5 did not occur in the information boxes of male authors. I analysed qualitatively the contents of all the other main categories except category 3 as the descriptions of the events and characters in the authors' novels did not offer interesting information in the light of the research questions of this study. Next, I will discuss how I analysed each individual main category and the findings of the qualitative analysis. I will also occasionally provide quantitative data to back some of my arguments.

First, I discuss the main category *Career and education*. The information offered about the career and education of the key texts authors falls under three subcategories: 1) *Writing career* 2) *Other professions* and 3) *Education*. The first subcategory *Writing career* includes information for example about the well-known, best-selling or otherwise noteworthy literary

works of the author, the awards or other recognition the author has received, what writing occupations the author has or has had, and descriptions of what themes/topics the author usually writes about. For example, the awards or other recognition the author has received are described similarly and there are no gender differences in the tone of the descriptions: “Bryson has received numerous awards for his works” (*Insights* 5, p. 70), “McNamee is a very prolific writer with a string of literacy credits to his name” (*Insights* 5, p. 46), “Anderson’s most famous novel to date, *Speak*, has won numerous awards” (*Insights* 1, p. 55) and “She has published **only three** novels (by 2015) but has received two major awards: *the WH Smith Literary Award for The Little Friend* in 2003 and *the Pulitzer Prize (Fiction)* for *the Goldfinch* in 2014” (*Insights* 3, p. 62). The tone of the descriptions is most of the time neutral and objective, but there exist few occasions in which the descriptions include evaluative remarks such as the expression *only three* in the previous quote. The other example of evaluative choice of words is “His background is **unusual** for an author and a poet: he was dyslexic and did not learn to read or write properly at school” (*Insights* 1, p. 39). There are some other instances of evaluative word choices in the data but a majority of the 37 information boxes in the data do not include evaluative remarks. Therefore, I would claim that the information boxes are quite neutral in the way they describe the authors’ writing careers. Even if the information boxes use promotional discourse, there doesn’t exist any gender difference in the tone which is used to promote the authors’ writing careers. Here are some examples of how the authors’ writing careers are typically described in the data: “Michael Booth is an English writer and journalist who writes for newspapers and magazines like *The Independent on Sunday*, *The Guardian* and *The Times*. He mostly writes about food and travel and he has written several non-fiction books.” (*Insights* 4, p. 70) and “She has had a great number of articles appear in many magazines and online sites. She is also working on her book which will include both new and previously published works of prose” (*Insights* 1, p. 20).

Next, I discuss the main category *Personal life*. The category *Personal life* includes information about the authors’ 1) *Place/year of birth*, 2) *Where the author lives/has lived*, 3) *Other life events*, 4) *Family background*, 5) *Hobbies and free time* and 6) *Pets*. The authors’ year of birth is only mentioned in the descriptions of the male authors whereas the authors’ hobbies/free time and pets are only mentioned in the descriptions of the female authors. The fact that the authors’ pets are only mentioned for two female authors is explained by the fact that the key texts include animals in central roles (see Appendix 2). Two out of the three mentions of the authors’ free time activities are somehow related to their profession except the following example “When

Jane is not writing she can be found with members of her family attending Star Trek and film and comic conventions -- where you will see her dressed in various interesting costumes!” (*Insights* 1, p. 20). The quote is also the only instance in the data when the author is referred to only by their first name since they are typically referred to either by their full name or last name. Finally, I provide some examples of how the life events and family backgrounds of the authors are discussed in the data “He was born in 1958 to a family of Jamaican origin living in Britain” (*Insights* 1, p. 39), “In 1991, the Sierra Leone Civil War started. Ishmael Beah’s parents and two brothers were killed and he was forced to become a child soldier at the age of 13. ... He moved to the USA to live with a foster family” (*Insights* 8, p. 86) and “It is the fifth novel by Barbara Kingsolver, who grew up in Kentucky and the Democratic Republic of the Congo, where her father worked as a doctor.” (*Insights* 7, p. 22). These examples do not deviate from the general tone of the data and there do not occur any gender related differences in the way the family background of the author is discussed. However, overall the *Personal life* category had more variation in the information provided about male and female authors compared to the previous main category.

The next main category discussed is *Exercises related to author*. This category includes the information boxes that instruct the students to find more information about the author themselves. Four information boxes in the data include sentences that are included in this category. Here are some examples of the exercises “Find information about the author, Neal Shusterman. Where does he live? What types of books does he write? Does he have a website? Have any of his novels been made into movies? Can you find any trailers? Where did you find the info?” (*Insights* 1, p. 72) “Go online and find out more about his life and accomplishments” (*Insights* 7, p. 12), and “Her impressive CV can be found online (use the search words Scicurious and CV)” (*Insights* 6, p. 22). The choice to use the word impressive to describe the author’s CV is evaluative and the possible reason for the adjective choice could be to increase the students’ motivation and curiosity to go and search the author’s CV online. All the exercises about male authors in the data use imperative forms. In comparison, all the exercises related to the female authors include the word *can* instead of imperative. This tone difference is most likely unintentional, but the fact that it exists is still interesting and worth mentioning.

Finally, I discuss the main category *Texts written by the author specifically to the students*. This main category includes two letters that the authors Gina Damico and Tarja Halonen have written specifically to the users of *Insights* series. There exist no texts by the male authors in the data

that were specifically written for the textbook users. The reasoning behind this can only be guessed without asking the textbook authors. The reason could be related to the gender of the authors or the two authors might have been the only ones willing to write the letters and so on. The letter written by Damico describes how she became an author and how she got the idea for the novel *GROAK* (*Insights* 2, p. 13). The key text is an extract from that novel. The letter written by Halonen explains why learning foreign languages is important in today's modern and global world and compares language learning to sustainable development to get a smooth transition to the other topic which she discusses in the letter (*Insights* 7, p. 61). Therefore, the contents of the letters do not offer any valuable data for answering the research questions of this study but the fact that only female authors have written letters for the users of the series is noteworthy. The letter by Halonen is after key text 6 of *Insights* 7, which is an excerpt from Tarja Halonen's keynote speech in UNESCO's Soft Power Today: Fostering Women's Empowerment and Leadership conference. In her speech, Halonen discusses both the importance of providing equal opportunities to women and girls and reaching sustainable development goals. The importance of gender equality is further discussed in the exercises included in the unit.

#### **4.4 Representation of sexual orientations: quantitative and qualitative analysis**

This section tries to answer the third research question. The third research question concerns how sexual diversity, or the lexicon related to sexual diversity are represented in the analysed texts and visuals. First, the results and methodology of the quantitative analysis are presented. Finally, the results of the qualitative analysis are discussed. The qualitative analysis focuses on how sexual minorities are represented in the data.

First, I counted the number of heterosexuals, homosexuals (gay and lesbian) and other sexual identities represented in the visuals. Some of the textbooks did not clearly represent any sexual orientations in their visuals. Therefore, I decided not to differentiate the number of characters per individual textbook. The results of this analysis are presented in Table 5. I only categorised characters that were explicitly described as heterosexual, gay, lesbian or something else in the texts that the images were linked to or if the characters were said to be in a romantic relationship with another character, or the characters kissed or in any other clear way indicated sexual interest towards the other character. Gay or lesbian characters were often indicated with rainbow flags or they were celebrating Pride. I counted the heterosexual characters based on



similar criteria but also if a child mentioned that they have a mother and father, I categorised the parents as heterosexuals. If both parties of the relationship were portrayed in the image, I counted them both. As can be seen in Table 5, heterosexual relationships are represented more often compared to homosexual relationships in the visuals. Other sexual orientations were not made explicit in the data.

	<i>Heterosexual</i>	<i>Gay</i>	<i>Lesbian</i>	<i>Other</i>	<i>Total</i>
	<i>sexual orientations</i>				
<i>All courses</i>	64 (89%)	3 (4%)	5 (7%)	0 (0%)	72

Table 5. Sexual orientations represented in the visuals.

Next, I counted the number of different sexual orientations represented in the analysed texts and exercises. The reasoning behind categorising someone as heterosexual, gay, lesbian or something else were similar than when I counted the sexual orientations in the visuals. The results of this analysis can be seen in Table 6. The sexual orientations of the characters are rarely explicitly mentioned in the data compared to gender. However, heterosexual relationships were mentioned in the analysed texts and exercises far more often than homosexual relationships because 91 percent of the characters are heterosexual and 9 percent are gay. Lesbians or other sexual orientations do not appear in the analysed texts.

<i>Course no.</i>	<i>Heterosexual</i>	<i>Gay</i>	<i>Lesbian</i>	<i>Other</i>	<i>Total</i>
	<i>sexual orientations</i>				
1	8 (80%)	2 (20%)	0 (0%)	0 (0%)	10
2	4 (80%)	1 (20%)	0 (0%)	0 (0%)	5
3	8 (100%)	0 (0%)	0 (0%)	0 (0%)	8
4	6 (100%)	0 (0%)	0 (0%)	0 (0%)	6
5	2 (100%)	0 (0%)	0 (0%)	0 (0%)	2
6	2 (100%)	0 (0%)	0 (0%)	0 (0%)	2
7	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0
8	2 (100%)	0 (0%)	0 (0%)	0 (0%)	2
<i>Total</i>	32 (91%)	3 (9%)	0 (0%)	0 (0%)	35

Table 6. Sexual orientations represented in the analysed texts.

I also counted the sexual orientations of the characters whose point of view is emphasised in the key text when their sexual orientation was made explicit. The results of this analysis are presented in Table 7.

<i>Course no.</i>	<i>Heterosexual</i>	<i>Gay</i>	<i>Lesbian</i>	<i>Other sexual orientations</i>	<i>Total</i>
1	3 (100%)	0 (0%)	0 (0%)	0 (0%)	3
2	2 (100%)	0 (0%)	0 (0%)	0 (0%)	2
3	2 (100%)	0 (0%)	0 (0%)	0 (0%)	2
4	3 (100%)	0 (0%)	0 (0%)	0 (0%)	3
5	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0
6	1 (100%)	0 (0%)	0 (0%)	0 (0%)	1
7	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0
8	1 (100%)	0 (0%)	0 (0%)	0 (0%)	1
<i>Total</i>	<i>12 (100%)</i>	<i>0 (0%)</i>	<i>0 (0%)</i>	<i>0 (0%)</i>	<i>12</i>

Table 7. Main points of view in the key texts.

As shown in Table 7, sexual minorities are not given an outlet in the key texts. All the characters whose sexual orientation is made explicit to the reader are heterosexual. Ten out of the twelve instances in which the sexual orientation of the main character is revealed to the reader appear in the first four textbooks. As mentioned in section 4.1 (see Table 4, p. 26), the data of this part of the study includes 51 characters (25 female and 26 male characters). As presented in Table 7, twelve (23 %) of those characters are heterosexual. Therefore, the sexual orientation of the characters is not revealed to the reader most of the time. However, the textbook authors have occasionally decided to highlight the sexual identity of the main character in the summary of the key text by stating that the main character has a crush on someone or is in a relationship with someone. For example: “He has a pigeon as a friend who becomes, more or less, his guardian angel, and has a crush on Poppy, a classmate” (*Insights* 1, p. 11).

The *Insights* series does not mention sexual minorities very often, but this section discusses the quality of those few instances in more detail. The only explicit representations of sexual minorities in the analysed key text are from key text 7 of *Insights* 1 and key text 2 of *Insights* 2. Key text 7 of *Insights* 1 starts by painting a scene: “Consider the scene: Tom, a small, shy, openly gay high school student, sat at the back of the school bus on his own. He saw three of the most popular, athletic boys get on the bus, fresh from soccer practice. As they made their way down the aisle, they saw Tom alone and moved toward him. What happened next? Not what you’d expect. The boys, in fact, sat down to talk to Tom” (*Insights* 1, p. 64). The author of the text assumes that the boy would be bullied due to being openly gay and shy, and further assumes that the reader expects the athletic boys to be bullies. However, the boys sit next to Tom and start a friendly discussion. Therefore, being openly gay is represented as a reason for getting bullied by heterosexual males. In this example, it is hard to differentiate between various stereotypes that are related to acceptable male behaviour and what is considered normal sexual

behaviour. The info box about the author of the original text Mark McCormack states that McCormack's research "examines how decreasing homophobia in British and American cultures influences gendered behaviours and sexual identities of straight and LGBT (lesbian, gay, bi and transgender) youth" (*Insights 1*, p. 64).

The other explicit mention of homosexuality can be found in key text 2 of *Insights 2* that is an extract from the novel *Croak* written by Gina Damico. The main character of the novel is Lexington Bartleby, who has started bullying and physically harming her fellow students. In the extract the narrator states that Lexington punches a lot of people and continues: "Nerds, jocks, cheerleaders, goths, gays, straights, blacks, whites, that kid in the wheelchair – no one was safe. Her peers had to admire her for that, at least – Tyrannosaurus Lex, as they called her, was an equal opportunity predator" (*Insights 2*, p. 12). Therefore, homosexuals are only listed as one group of students that Lex bullies in the novel.

As the analysed key texts and their engage exercises do not offer that much material for closer qualitative analysis, I traced other exercises in the series that somehow acknowledge the existence of other sexual orientations than heterosexuality. *Insights 8* includes an exercise that teaches the meaning of the term *inclusive language* to the students and offers guidelines for how to use inclusive language. One of the guidelines was that the students should respect the right of others to "choose the language and words that best describe their race, class, sex, gender, sexual orientation or physical ability" (*Insights 8*, p. 129). In the following exercise on page 129, the students need to discuss why certain statements might not be inclusive. The exercise does not have any examples of heteronormativity amongst the seventeen examples of exclusive language use. The exercise on page 130 instructs the students to identify inclusive language used in newspaper headlines. One of the example headlines is "Protecting Canada's LGBTQ youth". The acronym LGBTQ is not opened or explained to the students and therefore the textbook authors have assumed that the students are familiar with it. However, the meanings of the individual letters in the acronym were given in the author description of Mark McCormack which was quoted earlier in this section.

Unit 3 of *Insights 1* has an exercise on page 31 that teaches vocabulary related to families that include the words *same-sex relationship* and *same-sex marriage*. Unit 8 of *Insights 1* has an exercise that describes different relationships and the students need to discuss their views of them in small groups. The precise instruction is: "What would you do to get each of these relationships back on track or for everyone to accept it?" (*Insights 1*, p. 76). Two of the

relationships are same-sex relationships: “Evelyn doesn’t want to take her long-term girlfriend to meet her parents” and “Eric’s friends think that he shouldn’t date a man who is seven years older than him” (*Insights* 1, p. 76). The same exercise also includes an example where a boy does not want to introduce his girlfriend to his parents. Thus, the reluctance to introduce your significant other to your parents is not only a problem in same-sex relationships in the data. Also, a huge age difference could be frowned upon in heterosexual relationships as well. However, there are not many instances where same-sex relationships get represented in the series and therefore it is problematic that in a majority of the instances the same-sex relationships are represented either as not accepted by everyone or as a reason for getting bullied.

The images representing LGBTQ relationships are not much different than the exercises and key texts discussed in this section. There is an image on page 130 of *Insights* 5 that represents a lesbian couple that is accompanied with a quote by Albert Einstein that states “It’s harder to crack a prejudice than an atom.” Also, the image on the first page of unit 4 in *Insights* 8 represents a woman holding a sign with a drawn rainbow flag that states: “Pride against prejudice”. Therefore, two out of the five images that represent sexual minorities in the data include the word prejudice.

## **4.5 Representation of family types: quantitative and qualitative analysis**

The last research question of this study is what type of families are represented in the analysed texts and visuals, and what is presented as the ideal/normal family. First, I counted the family types represented in the analysed texts and exercises. After this, I categorised different family relationships that are represented in the visuals. Finally, I discuss a few shorter examples from the analysed texts where families or the parental roles are discussed to provide a wider picture of the way families and parents are represented in the series. To ensure that the data of this study does not grow too massive to handle, I did not include any extra exercises into the qualitatively analysed data. Also, I felt that the same key texts, exercises and units that were analysed quantitatively would offer enough research material for the qualitative analysis of family representation as well. Also, I decided to exclude the visuals from the qualitative analysis to keep the amount of data manageable. Furthermore, I do not present the numbers per individual textbook as the analysis focuses on the overall representation of family types and relationships in the data. However, the first two textbooks include a majority of the family representations in the data.

As a quantitative way of answering the fourth research question, I counted all families represented in the analysed texts and exercises and placed the families under four main categories that are modified from the family type categories presented in section 2.1. I used Golombok's (2015) main categories *nuclear families*, *non-traditional families*, and *new families*, but added the category *non-parental arrangements* as the fourth main category which Conway and Li (2012) used in their study. The *non-parental arrangements* category includes families where the children are raised by grandparents, older siblings or foster parents. In Golombok's (2015) definition nuclear families include heterosexual married parents with biological children. The marital status of the parents was explicitly mentioned in the analysed texts only once and therefore in a majority of the family representations it was impossible to identify conclusively whether the parents are married or not. Therefore, I did not make a distinction between a married couple and cohabitation and included all heterosexual parents with their biological children under the *nuclear family* category. Otherwise, I followed the definitions given in section 2.1. Furthermore, I categorised the families based on the information that was given to the reader about the relationship and gender of the parents and whether the children were biological, adopted, stepchildren and so forth. I counted each individual family (*type*) only once when they first appeared in the analysed texts and exercises. I did not count the number of appearances (*tokens*) the family has after their first appearance in the data. I also left out instances where I could not clearly determine the family type for example in situations where only one of the parents was mentioned. The results of this quantitative analysis are presented in Figure 11.

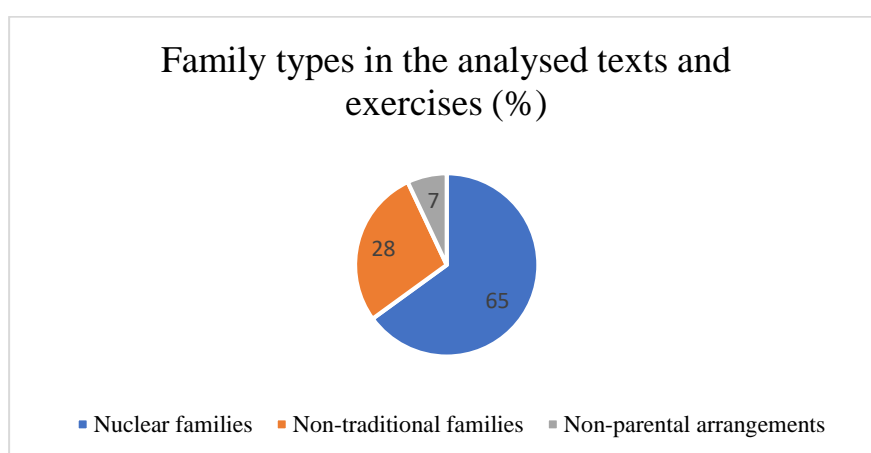


Figure 11. Distribution of different family types in the analysed texts and visuals

The total number of families represented in the data is 40. 65 percent of the families in the analysed texts and exercises are nuclear families. 28 percent of the families are non-traditional

families and include three stepfamilies, five single parents (all of whom are single mothers), one adopted child, and parents who live in different cities, but are not separated or divorced. 7 percent of the families have non-parental arrangements where the children are raised by grandparents, older siblings or foster parents. New families were not represented in the analysed key texts and exercises.

Next, I categorised different family relationships represented in the visuals. Obviously, the visuals do not offer as much information as the texts do and therefore, I decided to include also the pictures that only represented a parent with a child. Thus, I included the categories *mother with a child* and *father with a child*. Otherwise the categories were the same that were used to categorise different family types in the key texts and exercises. The decision to categorise families either as nuclear families or new families was based on the context they appeared in. For example, if the illustrated family appeared in the key text or exercise as a nuclear family then they were categorised as such in the quantitative analysis of the visuals as well. If the surrounding context did not offer any information about the family type, then the parent was categorised based on their gender either as a mother or father with a child. The results of this part of the study are presented in Figure 12.

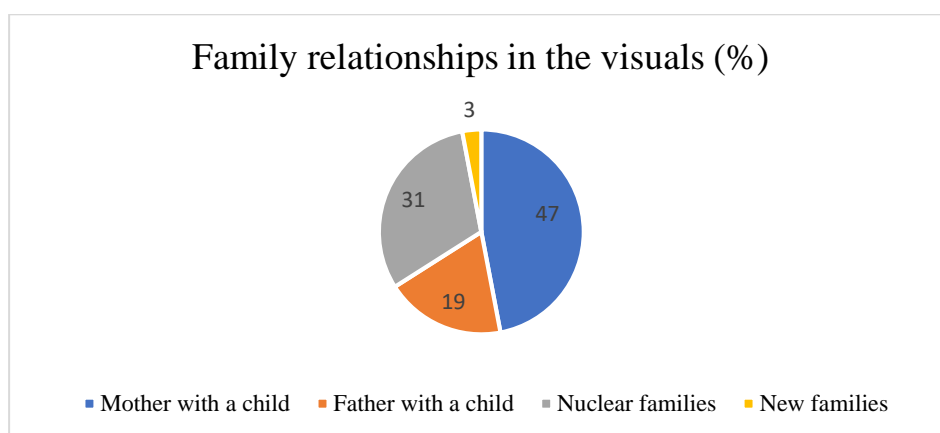


Figure 12. Distribution of different family relationships in the visuals

The total number of different family relationships represented in the visuals is 32. 47 percent of the visuals represent nuclear families. 31 percent of the visuals represent mothers with their children whereas 19 percent of the visuals represent fathers with their children. I interpreted one family represented in the visuals as a representative of new families as they participated in a gay pride event in the image. However, it was impossible to determine conclusively the exact family type by just looking at the picture, but the context indicates that the picture represents

new families since the exercise description states: “Families are changing and so is the vocabulary relating to families” (*Insights 1*, p. 31).

Next, I chose five short examples from the key texts which represent families or parental roles for a closer qualitative analysis. By doing so, I tried to find out what is represented as an ideal or typical family, and whether gender affects the expected role/behaviour of parents within a family unit.

### **Key text 1, *Insights 1***

The main character of key text 1 in *Insights 1* has moved to live on her own for the first time. Here are some examples of how the main character describes her mother: “Good job my Mom wasn’t there to see what I was doing” as she was being sloppy and lazy, and “Hello Mom, I’m coming home” after the main character started to realise the amount of work required for keeping your home clean (*Insights 1*, p. 19). In these examples, the narrator is not worried that her father would disapprove of her behaviour but instead thinks that her mother would frown upon her behaviour. Also, the narrator hints that her mother has been responsible for taking care of her parents’ home. Both examples support the traditional gender and parenting roles in a heterosexual relationship. At the end of the extract, the parents of the narrator come to visit in her new home and notice that the narrator has burned a hole in her carpet with an iron. The parents laugh at the situation and the father comments that the narrator has done a good job at patching the hole.

### **Key text 3, *Insights 1***

The next example is from key text 3 of *Insights 1*. In the extract, the main character has found out that his father has another daughter from the relationship he was having while dating the main character’s mother. The father tells that he and the main character’s mother were not exclusive when they started dating. In the end the father decided to get married with the main character’s mother even though the other woman the father was dating was already pregnant. The other woman accepted the situation as she “didn’t want any drama” (*Insights 1*, p. 30). At the end of the extract, it is revealed that the mother of the illegitimate daughter has passed away and therefore the father is now taking responsibility and the daughter is coming to live with them. This key text strengthens the stereotype that mothers are represented as and expected to be the primary caretakers of children.

### **Key text 1, *Insights 2***

The next example comes from key text 1 of *Insights 2*, which was discussed in section 4.4 as the main character Lexington bullies her classmates “equally”. The parents in the extract are trying to convince the principal of the school not to expel Lexington. The principal tells Lexington’s mother and father that he believes that they are good parents as Lexington’s twin sister is a model citizen and student. The principal hints that Lex is going away for the summer after which the main character has the following discussion with her parents:

“What did he mean, a summer away?”, she asked.

“I knew you weren’t listening”, said her mother. “We’ll talk about it over dinner.”

“Can’t wait,” Lex said as her father shoved her into the back seat, taking note of the adorable way he attempted to engage the child safety lock without her noticing.”

(*Insights 2*, p. 12)

In this extract, both parents take responsibility for the upbringing of their children. The father is even worried over the safety of his daughter in the extract.

### **Key text 2, *Insights 2***

The main character of key text 2 in *Insights 2* is discussing her relationship with her parents. The main character is about to die due to cancer and she is discussing how her parents are going to continue their lives after her death. Here are some quotes from the text: “...you (Mom) won’t have me to hover around and you won’t be a mother anymore...”, “Even when you die, I will still be your mom, Hazel.”, “I want you guys (mom & dad) to have a life.” (*Insights 2*, p. 21). In the extract, the mother reveals that she is finishing her master’s in social science which the mother has kept a secret as she does not want to make Hazel feel like she is imagining a life without her. The mother has stayed home to take care of Hazel while the father has kept working to earn money to the family. Therefore, Hazel’s parents have chosen the stereotypical divide where the mother takes care of the child and the father ensures the financial stability of the family. However, the mother has also continued studying and therefore has not abandoned her own dreams completely while she has nursed Hazel.

Most of the dialogue in the extract is between Hazel and her mother, but the father also contributes to the discussion twice. The first instance is: “We’ve both been worried that you’ll



feel abandoned. It's important for you to know that we will always be here for you, Hazel. Your mom isn't going anywhere" (*Insights* 2, p. 22). The second instance comes after Hazel states that "This is so great. If I'm dead, I want you (the mother) to know I will be sighing at you from heaven every time you ask someone to share their feelings" and the father replies "My dad laughed. "I'll be right there with ya, kiddo," he assured me" (*Insights* 2, p. 22). The other instances where the father is mentioned in the text are: "When I got home, Mom and Dad were at the dining room table on their separate laptops", "I glanced at my dad, who shrugged" and "My dad was crying now" (*Insights* 2, p. 21). Even though the father does not contribute to the conversation as much, he tries to support both his wife and daughter as Hazel and her mother are trying to express their feelings for each other. The father also is not ashamed of showing or expressing his emotions.

### **Key text 1, *Insights* 6**

The next example comes from key text 1 of *Insights* 6. The extract describes the day when the author received his Harvard acceptance letter. The mother and father are both present when the main character goes to the mailbox to retrieve the letter. The parents insist that the narrator moves away from the driveway before opening the letter as they are worried about his reaction if he did not get accepted. When the main character opens the letter and realises that he has been accepted the family celebrates with a group hug. After the hug, the mother runs inside to call her mother while the father expresses how proud of his son he is. Therefore, both parents in this extract take responsibility for the upbringing of their child and support him in his endeavours.

## **5 Discussion**

In this chapter, I discuss the findings of this study in relation to the research questions and findings of previous Finnish textbook studies that were introduced in section 2.3. Furthermore, I compare the findings of this thesis to the key findings of Holopainen's (2018) study to the extent that the results are comparable. Holopainen (2018) studied the *On Track* series which is, just like the *Insights* series, targeted for Finnish upper secondary school. Therefore, it is interesting to compare the gender and sexual orientation representation in two textbook series that compete within the same market and have the same target audience.

One of Holopainen's key findings is that in quantitative terms males are represented more frequently than females in the *On Track* series since 65 percent of the characters in the analysed

texts are male (2018, p. 32). In comparison, the gender distribution throughout the analysed texts and exercises of the eight textbooks in the *Insights* series is 60 percent male characters and 40 percent female characters. Also, 53 percent of the characters in the visuals of the *On Track* series are male (Holopainen 2018, p. 33). In comparison, the results of my quantitative analysis show that in the visuals of the *Insights* series the overall gender distribution in the eight textbooks is 58 percent male characters. Thus, the *Insights* series represent more female characters in the analysed texts in comparison to the *On Track* series, but the *On Track* series represents more female characters in the visuals. Another one of Holopainen's key findings is that the authentic texts in the *On Track* series are written mostly by male authors since 65 percent of the 26 analysed texts are written by males (2018, p. 48). The findings of my quantitative analysis are in accordance with Holopainen's (2018) findings as 69 percent of the 65 key texts are written by males. Therefore, the answer to the first research question of this study is that in the *Insights* series male characters are represented more than female characters both in the visuals and the analysed texts and exercises. The other part of the first research question is whether other gender identities are represented in the series. As discussed in section 4.1, only female and male characters are represented both in the visuals and analysed texts and exercises. These results are in accordance with other recent studies that have noticed a positive change in the increase of non-stereotypical representation of males and females which does not mean increase in the representation of other gender identities or other sexual orientations than heterosexuality (Tainio & Karvonen 2015; Piironen 2004; Laakkonen 2007). In the *On Track* series, transgender individuals are referenced twice but no non-binary identities are represented in the series (Holopainen, 2018). The other instance was a reference to Chelsea Manning who is a former American soldier who is transgender, and the other instance is the mention of the LGBT community (Holopainen, 2018). In the *Insights* series the LGBT community is mentioned twice, but no transgender individuals are represented.

In order to answer the second research question, I analysed the gender distribution within various professional fields that appear in the visuals and analysed texts/exercises in the *Insights* series. I also analysed qualitatively the information boxes about the key text authors. Holopainen (2018) did not study gender representation in the *On Track* series from this perspective and therefore I cannot compare my results to Holopainen's. As mentioned in section 3.2, Michel (1986) states that sexist images and stereotypes can make girls self-censor their ambitions and potential professionally since they want to fit into the conventional gender roles. As I mentioned in section 3.2, boys may do the same self-censoring based on what occupations

are represented as only suitable for girls. Since the upper secondary school students are pondering their future professions, it is important to study what role models the textbooks convey. Only one professional field out of the top 10 most represented occupations in the *Insights* series included more female characters compared to male characters. Even professional fields that are discussed as “female professions” in the media, such as health care and education, are represented by more male than female characters in the *Insights* series. However, as mentioned in section 3.2, Mills and Mustapha (2015) suggest that more emphasis and value should be put on the quality of the representation rather than an equal amount of male and female characters in the textbooks. Therefore, I analysed qualitatively the contents of the information boxes about the key text authors. The information provided about male and female authors’ personal life is not identical, but the topics do not describe the authors’ personal life stereotypically based on their gender. Also, there is no gender difference in the way the authors’ career and educational background are discussed in the data. Therefore, I argue that the quality of the representations is non-stereotypical and both genders are represented as equally competent writers. Thus, this part of my qualitative analysis is not in accordance with the other recent studies. However, the qualitative analysis of this study is quite limited and does not analyse the key texts from the perspective of gender representation. Based on my familiarity with the contents of the key texts, the results probably would have been in accordance with other recent studies discussed in section 2.3. The majority of the key texts are extracts from authentic texts and the possible gender stereotypes that appear in the extracts were written by the original authors. It would have been interesting to study qualitatively the contents of the key texts and discuss the degree the textbook authors are responsible for the possible gender stereotypes appearing in the key texts. However, that falls outside the scope of this study and should be studied in the future. In conclusion, the answer to the second research question of this study is that male characters are represented more in a majority of the professional fields that are represented in the *Insights* series. As no other gender identities are represented in the data, naturally no other gender identities are represented within the professional fields either.

The third research question of this study asks how sexual diversity or the lexicon related to different sexual orientations is represented in the analysed texts and visuals in the *Insights* series. As discussed in section 2.3, previous studies have found out that while there exist some instances of non-heterosexual relationships and characters in Finnish textbooks, the binary gender system remains unchallenged (Mietola 2001). Holopainen’s (2018, p. 39) findings are similar as in her data there are 31 heterosexual relationships and 5 same-sex relationships. The

findings of this study are in accordance with the previous studies as there are 64 heterosexual and 8 same-sex relationships in the visuals of the *Insights* series. Furthermore, there appear 32 heterosexual and 3 same-sex relationships in the analysed texts and exercises. The qualitative analysis revealed that homosexuality is presented as a reason why the characters could possibly get bullied. The word prejudice appears in two of the five images in which homosexual characters are represented. However, sexual minorities are still represented in a positive light even if the series recognises that someone's sexual orientation might be a problem to some and might be used as a reason to bully. For example, the series teaches the term "inclusive language" to the students and instructs students to let others to "choose the language and words that best describe their race, class, sex, gender, sexual orientation or physical ability" (*Insights* 8, p. 129). In the first textbook of the series, some vocabulary related to new families is introduced to the students as well. In conclusion, even if sexual minorities are sometimes represented and mentioned in the data, the authors of the *Insights* series do not often challenge the heteronormativity that is prevalent in the data.

To answer the final research question of this study, I counted the number of times various family types are represented in the series. Holopainen (2018) did not study the representation of family types in the *On Track* series and therefore I cannot compare my results to any previous studies. The findings of my quantitative analysis are that 65 percent of the families represented in the series are nuclear families, 28 percent are non-traditional families and 7 percent have non-parental arrangements. New families were not represented in the analysed key texts and exercises. Thus, the nuclear family appears to be the norm in the series. The quantitative analysis of how family types are represented in the visuals proved to be challenging and I could not use the same categories that I used in the quantitative analysis of family type representations in the analysed texts and exercises. The reason for this was the limited information the visuals provide and therefore I could only analyse whether the visuals represented mothers or fathers if the surrounding context did not offer any additional information. The qualitative analysis revealed that even if the mothers were at times represented in stereotypical ways, for example the ones that do the majority of household chores, there were also instances where both parents take the same amount of responsibility for the upbringing of their children. Also, the data included instances where the father showed affection towards their children and was not afraid to express their feelings. Therefore, the key finding of the qualitative analysis is that the traditional gender roles and stereotypes of parental roles in a heterosexual relationship are most of the time broken.

## 6 Conclusion

The purpose of this thesis was to study the representation of gender, sexual orientation and family type in the *Insights* series, which is an EFL textbook series created for the Finnish upper secondary school. The *Insights* series was mostly published after the current Finnish NCC came into effect in 2016. The document mentions that foreign language teaching should work towards gender equality and human rights. I analysed the visuals, key texts and engage exercises of all eight textbooks in the series quantitatively and therefore the quantitative data of this study consists of 59 engage exercises, 65 key texts, and 1691 images. This data was analysed to see how many male and female characters are represented in the series as well as whether any other gender identities are represented in the visuals, analysed key texts and exercises. The gender distribution of the key text authors was also analysed quantitatively together with other professional fields that appeared in the data. The information boxes on the key text authors were also analysed qualitatively. Also, the instances of heterosexual and homosexual characters and other sexual orientation were analysed quantitatively. The same data was also analysed quantitatively from the perspective of how many times various family types appear in the series.

The main finding of the quantitative analysis of gender representation is that the majority of the characters appearing both in the visuals and analysed key texts and exercises are male. Also, only one professional field out of the top 10 professional fields represented in the series has more female characters compared to males. Furthermore, the majority of the key text authors are male. No other gender identities appeared in the data even though the LGBT community was mentioned twice. Also, most of the characters whose sexuality was revealed to the reader are heterosexual, but some homosexual characters do appear. However, no other sexual orientations are represented in the data. Most of the families appearing in the analysed texts and exercises are nuclear families, but some non-traditional families and non-parental arrangements were mentioned as well.

The key finding of the qualitative analysis about the contents of the information boxes on the key text authors is that there appeared some gender differences about the provided information. However, the boxes did not include stereotypical descriptions related to the author's gender and both genders were represented as equally competent. The qualitative analysis of how sexual minorities are represented in the series revealed that sexual minorities are represented in a positive light even if the series recognises that someone's sexual orientation might be a problem to some and might be used as a reason to bully. Furthermore, the traditional gender and parental

roles in a heterosexual relationship are broken in the data most of the time. In conclusion, gender equality and representation of sexual minorities has taken a step to a right direction compared to past but there are still ways to go for the teaching materials to be equal to all gender identities and sexual orientations.

The main limitation of this study is that I did not have the time or resources to analyse the key texts qualitatively. The key texts are an essential part of the textbooks and they should be studied qualitatively in the future. However, the contents of the key texts were analysed quite extensively quantitatively and therefore this study provides important insight into how different genders, sexual orientations and family types are represented in the series. Furthermore, analysing the contents of the textbooks does not reveal information about how the textbook is used by the teachers and students. As discussed in section 2.3, Mills and Mustapha (2015) raise the point that even textbooks that are considered progressive can be used to promote sexist or heteronormative views by the teacher. And vice versa, gender biased and homophobic textbooks can be criticised and questioned by the teacher (Jones, Kitemu & Sunderland 1997; Sunderland 2000). Therefore, it would be interesting to observe in the future how the series is used by different teachers and students from the perspective of how topics related to gender and sexual orientation are discussed in the classroom. Another limitation of this thesis is that since only the visuals, key texts and some exercises were included in the quantitative and qualitative analysis other sections were mostly excluded from the data.

As discussed in section 2.3, most of the recent studies that have analysed representation of gender and sexual orientation in Finnish textbooks have been either bachelor's or master's theses (Hiidenmaa 2015). Despite the interest amongst university students, the topic has not sparked a wide interest amongst other Finnish scholars and there is a need for more systematic research (Hiidenmaa 2015). However, there are some Finnish scholars who have studied Finnish textbooks such as Tainio and Karvonen (2015), Tainio and Teräs (2010) and Mietola (2001). Nevertheless, there should exist more research that studies the way different genders and sexual orientations are represented in Finnish EFL textbooks to reveal what values the textbooks might convey to students. Furthermore, as our society is quite heteronormative and does not often challenge the binary gender system, the authors might not even realise that they do not include "enough" characters that differ from the societal norm. However, what is considered enough is ideological and subjective. One answer could be that all students can identify with at least some of the characters and do not feel unrepresented, discriminated or

excluded. I believe that the authors of the *Insights* series might be shocked to find out the quantitative results of the gender distribution within various professional fields. At least I hope that the male dominance in most of the professional fields was unintentional. Without these kinds of studies, the authors might not realise what type of ideologies their learning materials might convey to the students using the textbooks.

The current Finnish NCC states that foreign language teaching should work towards gender equality and human rights. This thesis studied if the core values presented in the NCC have somehow influenced the authors of the *Insights* series. Gender equality and human rights are discussed in the series and therefore it seems likely that the contents of the document have influenced the authors of the series. As the NCC is a political document that reflects the societal values and ideologies and reveals what society sees as so important that they want to pass the information, values and ideologies to future generations. The legislation and constitution of the country also affect the contents of the NCC. Therefore, it would be interesting to study from a historical perspective whether there exists a clear correlation between the contents of textbooks and the NCC they are based on and how the ideals and norms have changed throughout the years. Also, the commercial aspect of textbooks cannot be ignored because the publishing houses are competing in a small Finnish textbook market. The publishing houses have probably done a survey to see how the series is received by teachers and students before publishing the materials. The results could have influenced the way gender identities and sexual orientations are represented in the series. Therefore, it would be interesting to make a similar survey to see how the exercises talking about these topics are received by the respondents. Furthermore, it would be interesting to study teacher attitudes towards exercises that include different gender identities and sexual minorities because the teachers select the textbook series that they want to use.

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## **Appendices**

### **Appendix 1: Course descriptions of the English upper secondary school courses in the current Finnish NCC (Finnish National Board of Education, 2016)**

#### **Course 1**

This course places emphasis on charting the student's knowledge and skills and development targets in the different areas of language proficiency as well as analysing and assessing personal language-learning skills, setting goals for learning English, and searching for ways to develop personal as well as shared knowledge and skills. In this course, the students reflect on the linguistic diversity of the world, English as a global phenomenon as well as language proficiency as a tool for increasing cultural competence. The themes and situations are related to studies, young people's lives, and needs for language use. (p. 110)

#### **Course 2**

This course includes practice of linguistically and culturally varying interaction in different interactive situations, including the international context, using different communication channels. The students enhance their ability to act as active interlocutors and language users who listen to what others have to say. They develop their skills in forming opinions and negotiating meaning. They diversify the selection of strategies needed in different interactive situations. Themes related to interpersonal relationships and, in this context, mental, physical, and social well-being are dealt with in the course. The students also reflect on the significance of technology and digitalisation to interaction and well-being. (p. 110)

#### **Course 3**

The student's multiliteracy is expanded and advanced in the course. The students produce texts in different genres, emphasising linguistic accuracy typical for each genre. Themes include different cultural phenomena, English language media, and creative activity. (p. 110)

#### **Course 4**

In this course, the students develop their information acquisition skills and critical literacy as well as practise active agency through the English language medium. They familiarise themselves with different discussions on societal phenomena, particularly from the viewpoint of active citizenship. They consider individuals' and communities' responsibilities and opportunities to act, including human rights issues and opportunities to become involved in the civic society. (p. 110)

#### **Course 5**

The students advance their skills in the interpretation and production of texts as well as their skills in the acquisition of information through investigating fields of knowledge and science that are of interest to them. They learn to share viewpoints based on their knowledge or opinions. They reflect on different visions of the future, particularly from the perspectives of technology and digitalisation as well as the status of English as the international language of science and technology. The themes emerge from different fields of knowledge and science. (p. 111)

#### **Course 6**

The students deepen their understanding of language proficiency as social capital and a working life competence. The students familiarise themselves with text genres that they may encounter in their possible further studies or in working life. They reflect on plans for further studies or career plans, including working in the international context. They discuss economic issues related to the life of an increasingly independent young person entering the workforce as well as more widespread economic phenomena. (p. 111)

#### **Course 7**

In this course, the students advance their ability to interpret and produce English in a variety of interactive situations and for different audiences. Texts of different genres, such as fiction or non-fiction, narrative, descriptive, reflective, instructive, or argumentative texts, are analysed or produced in the course. The themes of the compulsory courses in the syllabus continue to be dealt with from the perspectives



of an ecological, economic, and socially and culturally sustainable way of living, taking into account the students' needs and interests. (p. 111)

## **Course 8**

The students advance their skills in producing language orally, understanding spoken language, and building dialogue. They strengthen their fluency of speech and practise oral production that requires preparation. The themes dealt with in the compulsory courses are revised or complemented according to the students' needs. (p. 111)

## **Appendix 2: Description of the key texts in the Insights series**

### ***Insights 1***

- An excerpt from the novel *Pigeon English*, which tells the story of an immigrant boy named Harrison Opuku, who is running a race against the boys of his class and hopes to win and impress a girl he fancies.
- A blog post by Jane Allyson where she describes her experiences after moving away from her parents' house to live on her own for the first time in her life.
- An excerpt from the novel *Spoiled*, which describes how the main character Brooke Berlin finds out that his father had a relationship with another woman before marrying her mother. As a result, Brooke has a half-sister, who is going to move to their house after her mother unexpectedly passed away.
- An excerpt from the novel *Refugee Boy*, which follows Alem, an African boy, who has travelled to England with his father. Alem's father plans to leave Alem in London as a war refugee.
- An excerpt from the novel *SPEAK*, which describes a lesson held by Mr. Neck, who shares his racist opinions about immigrants. The main character Melinda observes the situation silently while other students either agree or disagree with the teacher's views. In the end, Melinda's school mate David Petrakis stands against the teacher and as a protest walks out of the classroom.
- A blog post by Mark McCormack, who interviewed boys in a British high school to determine what the boys believe make someone popular.
- An excerpt from the novel *UNWIND*, which is a sci-fi novel where parents of unwanted and badly behaving children can sign a contract that allows the government to use the body parts

of those children. The main character Connor's parents have given the permission to use Connor's body parts and he decides to escape together with his girlfriend Ariana.

### ***Insights 2***

- An extract from the novel *Croak* which tells about Lexington Bartleby, who has started bullying and physically harming her fellow students. In the extract, her parents are trying to convince the principal not to expel Lexington.
- An extract from the novel *The Fault in our Stars*, where the main character Hazel will soon die due to cancer and she is discussing how her parents will handle the situation and especially how her mother will carry on her life after Hazel's death. The mother is working on finishing her degree in social work so that she can help other parents to cope with a similar situation.
- An extract from the novel *Gold*, which describes a discussion that Zoe Castle is having in the locker room with her coach before the Olympic finals.
- The fourth unit is divided into two key texts:
  - A blog post by Ashley Cultra, where she describes her skydiving experience with her mother.
  - An article from *Teen Ink* magazine in which the writer defends dancing as a real and physically demanding sport.
- An extract from the novel *Amy & Roger's Epic Detour*, which tells how Amy and Roger start their journey to drive Amy's family car from California to Connecticut, where her family is moving.
- An extract from the novel *Best Friends*, which tells the story of how the main character Michael pretends to be blind in order to take his friend's dog on a flight with him.
- A blog post by Allen White, which advises teenagers on how to use and save money wisely. Modified by the textbook authors.

### ***Insights 3***

- An interview with Chris Brook, who answers questions about being in a band.
- A news article about one-handed classical pianist Nicholas McCarthy.
- The first scene of the play *Benino's*, where Jenny applies for a job in a pizza restaurant and meets with the other employees while waiting for the manager to read through her CV. The play is written by one of the textbook authors.

- A short sci-fi story by Terry Bisson, where two aliens discuss how they find it odd that humans are made of meat and are still able to talk and think.
- Poems by five different authors.
- An excerpt from the novel *Goldfinch*, where the main character Theo Decker visits a museum with her mother before a bomb attack in which his mother dies. In the extract, Theo's mother describes one of the paintings while Theo focuses on a girl that he finds attractive.
- An interview with an African high school student Tandie, who is determined to attend the senior prom despite it being too expensive for her family.
- An article by Brent Lewin about the Indian Holi festival.

#### ***Insights 4***

- An extract from a blog post by Meiryum Ali, who describes how many Pakistani teenagers are doing volunteer work just to get positive attention and likes on social media instead of aspiring to help those in need.
- A news article about a night shift in A&E from the perspective of a senior registrar A&E doctor.
- An excerpt from the novel *Prayer for the Stolen*, which describes what happens to girls who get kidnapped by drug lords in Mexico. The extract tells how mothers pretend that baby girls are boys as long as possible to guard their children from the kidnappers and how one kidnapped girl returns to the village deeply traumatised.
- A news article that interviews a man sentenced to jail for painting graffiti. The article discusses whether the punishment fits the severity of the crime.
- A text written by one of the authors of the *Insights* series that tells the story of Avani Singh, who decided to help poor women living in the slums of New Delhi by donating rickshaws to them.
- An extract from the novel *The Almost Nearly Perfect People* that offers a critical view on the otherwise positive discussion revolving around the Nordic countries as they are portrayed by the media as role models for other countries.
- An extract from the novel *What is the What* that is a fictional autobiography by Valentino Achak Deng, a refugee from Sudan. The extract describes how the main character and three other men go for dinner in the home of Phil, who is Valentino's American sponsor.

#### ***Insights 5***

- A news article that discusses the psychology behind reckless or aggressive behaviour while driving.
- An excerpt from a text by Marcus du Sautoy, where he discusses mathematical patterns by using dice as an example.
- An extract from the novel *The Immortal Life of Henrietta Lacks* that discusses how the author first heard about Henrietta Lacks. The author started to study the life of Lacks, who donated HeLa cells that are used in most of the laboratories today. The cells have enabled scientists to make many important scientific discoveries.
- An excerpt from the novel *Orchid Blue* that is based on the real murder case of Pearl Gambol. In the extract, detective Eddie McCrink arrives from London to a small town in Ireland and discusses the case with the local police officers.
- A news article that discusses ethical issues concerning data collection and how the collected data reveals more of us than we would want to reveal.
- An extract from the novel *At Home*, which discusses the invention of the light bulb.
- The last unit consists of two key texts from the website *Real World Physics*:
  - A text describing the physical forces that impact the skates of a hockey player while skating.
  - A text explaining how hockey sticks are designed and manufactured into perfection by taking into consideration different physical phenomena and the qualities of different materials.

### ***Insights 6***

- An excerpt from the novel *That Book about Harvard*, which describes the day when the author opened his Harvard acceptance letter together with his parents.
- A blog post by Scicurious where she discusses procrastination and how to procrastinate in an effective way.
- A news article in which different specialists share their views on what makes geography and psychology students so desirable in the British job market.
- A news article about Esa Niiranen, a carpenter and successful entrepreneur who manufactures skateboards.
- An extract from the novel *The Mark and the Void*, which describes the 2008 financial crash through the Irish banker Claude. In the excerpt Claude is having a dinner with his colleagues. They discuss the factors behind the financial crisis and how their bank

survived unharmed thanks to their former CEO, who they fired. The new CEO has looser moral values and brings more investors to the bank.

- An extract from the novel *Think Like a Freak: Secrets of the Rogue Economist* that discusses Brian Mullaney, who sold his successful advertisement company in order to create a charity called *Smile Train*. The charity aims to educate local doctors and provide funds for surgeries for children born with cleft lips.
- A news article that discusses the growing number of entrepreneur jobs thanks to companies such as Uber, Airbnb and Etsy and how this lowers the risk of starting your own business.

### ***Insights 7***

- A news article where Alex Staniforth describes how he has tried to climb to the top of Mount Everest twice but failed both times due to avalanches where several people died.
- An extract from the novel *Prodigal Summer*, where the narrator Deanna Wolfe has been living in the mountains while studying local wildlife. In the extract, she meets hunter Eddie Bondo, who she finds irritating and cocky while Bondo finds her odd since she does not talk as much as most of the girls that he knows.
- An article by Irene Pepperberg, who has studied the intelligence of African grey parrots and describes one of her experiments with two parrots with varying language skills and how the parrot's language skills affected their problem-solving strategies during the experiment.
- An article by Ami Vitale, where she describes how Samburu warriors have realised the importance of elephants for the local ecosystem and are rescuing elephants that fall into the wells of villages instead of killing them.
- An excerpt from Tarja Halonen's keynote speech in UNESCO's *Soft Power Today: Fostering Women's Empowerment and Leadership* conference. In her speech, Halonen discusses both the importance of providing equal opportunities to women and girls and reaching sustainable development goals.
- A news article that discusses how Boyan Slat, an inventor, has tried to solve the plastic waste problem in World's oceans.
- An article from a webpage that discusses different fictional energy sources that have appeared in science fiction and comic books.

### ***Insights 8***

- A dialogue between A, B, C and D, who are in a room against their will. The text is written by one of the textbook authors.
- A poem by Francis Duggan that discusses multiculturalism.
- The topic of this unit is equality and it consists of three short newspaper articles:
  - An article about how Saudi Arabian women were allowed to attend to a football match in a stadium for the first time.
  - An article about how wealth is distributed unequally as a small minority owns a vast majority of the world's capital.
  - An article about how two African American high school girls were kicked off the schools' sports team, banned from the prom and threatened with expulsion after getting braided hair extensions.
- A news article that discusses the new checkout-less store by Amazon where the customers scan and pay for the items by using an app.
- A text describing three different buildings in Africa that are examples of sustainable architecture.
- A scientific article about why our brains remember and learn more easily from negative experiences rather than positive, and how one can learn to be happier by focusing more on positive experiences rather than negative.
- A news article that describes how scientists have discovered that throughout history in various conditions women have outlived men and the reasons behind this fact.
- An extract from the novel *A Long Way Gone: Memoirs of a Boy Soldier*, where the author describes his time as a boy soldier in Sierra Leone before he was rescued by UNICEF.
- A text by Arthur Radley, where he tells how he became a political speech writer and gives advice on how to write a good political speech. The text is edited by one of the textbook authors.